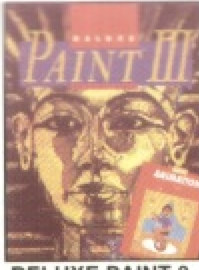
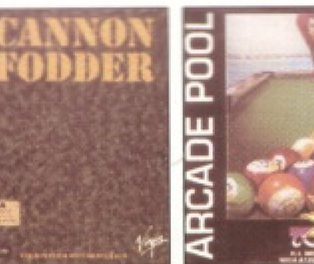

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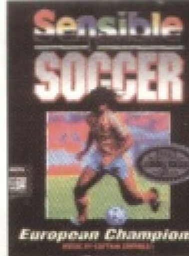


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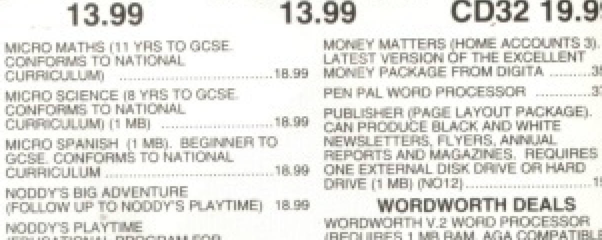
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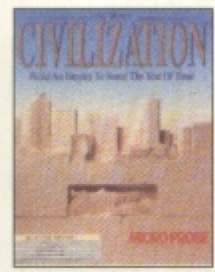
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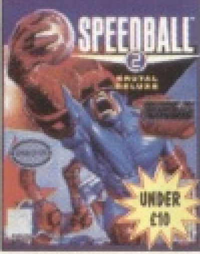
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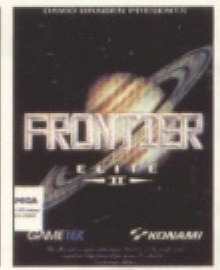
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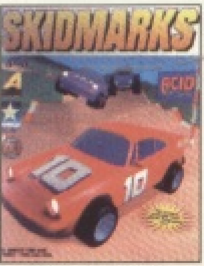
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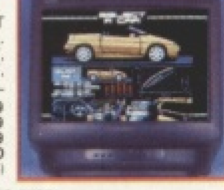
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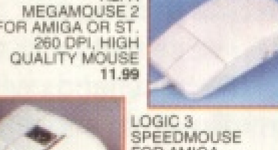
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Tina Gynn, Robin 'Romance' Ryan

Publishing Director and Great Guy
Michael Frey

Managing Director and Top Man
Terrence Pratt

Editorial and Advertising Offices:
Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

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Fax: (071) 972 6710

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conte



Hello readers. We're being nice to as many things as possible this issue so I'd like to kick-off the magazine by embracing you all in a smooth and freshly-shaved male bonding kinda way. Yummy. Now I'd like to invite you to be in our gang (see News) and join in the fun as we try to be ever-so-nice to arguably the worst games we've ever come across. For afters, there's plenty of fizzy pop in the fridge and Andy will be round later with the jelly, sausage rolls and lovely cheese and pineapple things on sticks. Thanks ever so much for reading this bit. Until next time, then. Kissy Kissy.

SIMON BYRON,
EDITOR.

nts

BUMP 'N' BURN...............58



SAYING OF THE MONTH

"The ladder of life is full of splinters and one gathers most of them when sliding down."

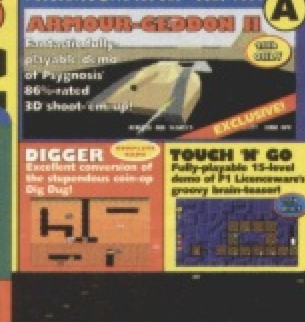
RUFF 'N' TUMBLE...32

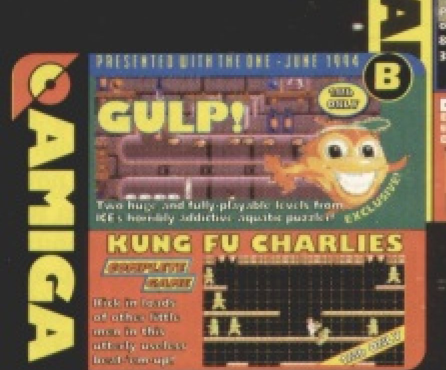


GAMES FEATURED IN THIS ISSUE

ON THE DISKS...

Want to know how to play the FIVE THINGS on this month's disks? Well kindly turn the bloody page, then...



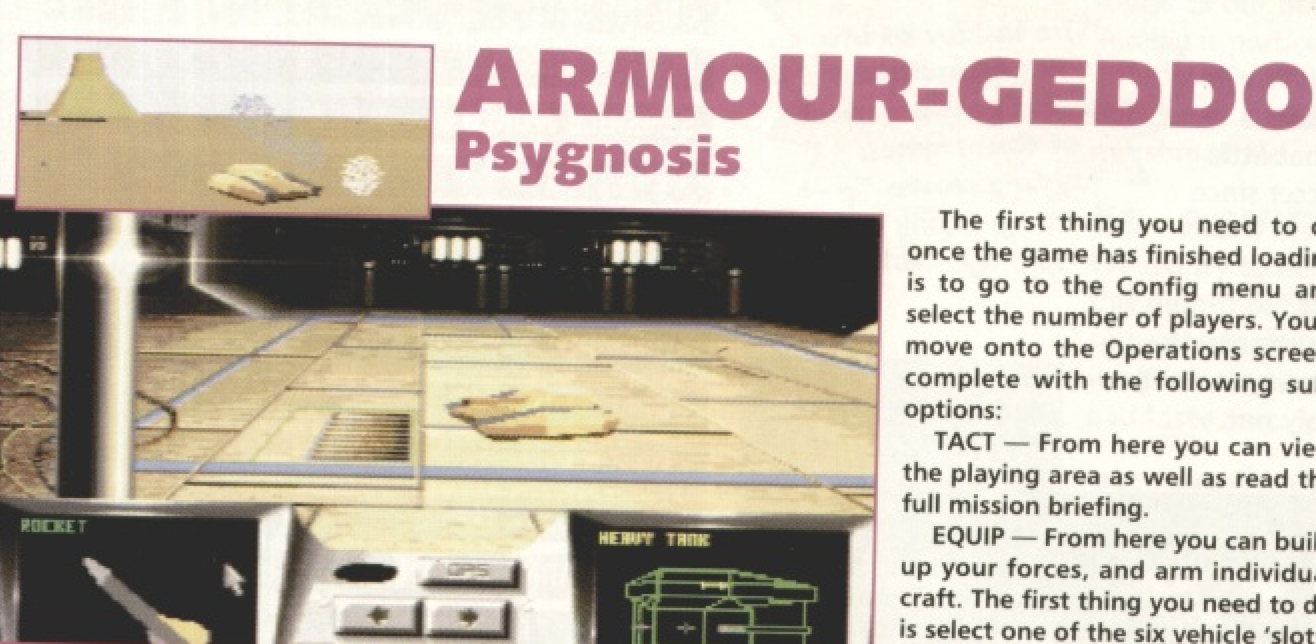


BOOT SECTOR

ARMOUR-GEDDON 2

Psygnosis

A



LOADING YOUR DISKS

1. Take the disk of your choice from the cover of this magnificent publication.
2. Insert the disk into that inviting orifice we call the disk drive, and turn on your Amiga.
3. Have a jolly good look at the menu and select the demo of your choice using either the function keys or the mouse.
4. Chugga boom! Play the game and have a damn fine time

HARD DRIVE USERS!

To load Armour-geddon 2, you will first need to disable your hard drive. And, er... that's it.

Last month saw Andy 'got any sheep?' Nuttall awarding this excellent strategy/arcade game an impressive 86 percent, and thanks to our mates at Psygnosis, you too can sample the delights of killing things in a big tank. Or plane.

Unfortunately, nothing in life is free, and so you only have five minutes to enjoy this demo before it chucks you back out to the beginning again. This way, Psygnosis gives you long enough to see how good it is, without letting you play it so much that you won't rush out and buy it tomorrow. Hopefully.

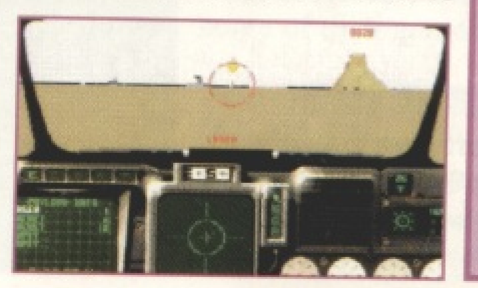
Obviously, with only five minutes to play, you're not exactly going to get too far into the mission, so I'll only worry about the action elements of the game as far as these instructions go. (And to be honest, I'd only worry about steaming around and shooting things if I were you anyway!)

The first thing you need to do once the game has finished loading is to go to the Config menu and select the number of players. You'll move onto the Operations screen, complete with the following sub-options:

TACT — From here you can view the playing area as well as read the full mission briefing.

EQUIP — From here you can build up your forces, and arm individual craft. The first thing you need to do is select one of the six vehicle 'slots' which will currently be shown as NA. You can now use the on-screen arrows to cycle through all the available craft. Once you've found what you want, drag the vehicle icon across from the left window to the right window (with the left mouse button held down).

You'll now see an overhead tactical display of that craft, along with its available weapon slots. You can now check through the available weapons in the left window and drag the selected weapons across to the slots as required. You can do this for up to six craft, all selectable with the function buttons F1 to F6. Once you're ready to rock and roll with a specific vehicle, make sure that that vehicle is the one currently shown in the hangar, and click on one of the three elliptical hangar doors shown in the background to take the lift outside and into the action.



HELP!

Now I realise that this is all a bit daunting to start with, so here's a quick suggestion as to how to get going.

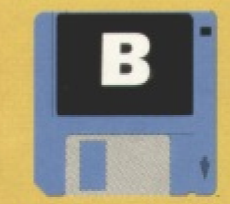
1. Get yourselves sorted out with a decent tank and click over one of the hangar doors to use the lift.
2. Press \ to start your engine.
3. Use the C button to decide what you want to control your craft with (mouse, joystick, keyboard etc.)
4. Imagining you've selected joystick, push forward to get rolling.
5. Now press W to bring up you weapon status, and use W again to move down the list. Once you've hi-lighted the one you want (for instance, a rocket), press S to select.
6. Right, now comes the fun bit! Get something in your sights and press fire.
7. Press 4 to watch through the weapon camera as it whistles off to destroy something. YES!
8. Have lots of fun blowing things up and watching through all of the glorious external cameras.



In this month's loving and caring Boot Sector, Matt Broughton breaks down and cries quite openly because of the sincere affection he feels towards you, the reader. These are good demos. Gorgeous demos. Attractive demos. Moist demos...



DISK A
ARMOUR-GEDDON 2
Psygnosis
DIGGER
TOUCH 'N' GO
PD



DISK B
GULP!
ICE
KUNG FU CHARLIES
PD

ADDITIONAL KEYS

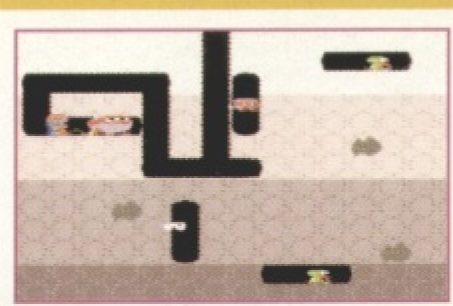
1 Cockpit view
2 Nose camera
3 Satellite view
4 Weapon camera view
5 External view 1
6 External view 2
7 External view 3
8 Flyby view
9 Target track view
U Camera up (zooms out in satellite view)
J Camera down (zooms in in satellite view)
I Zooms camera in/narrows cockpit radar range
O Zooms camera out/extends cockpit radar range
\ Engine start/stop
C Toggle between keyboard, mouse and joystick control in vehicle
Cursor up - Increase throttle (nose down on aircraft)
Cursor down - Decrease throttle (nose up on aircraft)
Back Space - Brake
+ Increase throttle
- Decrease throttle
V Activate payload display (bottom left cockpit). Repeated pressing cycles through the target, payload and teleport modes.
W Move to next payload entry
S Select the hi-lighted payload entry
T Select airborne target (for missiles) from those indicated on the radar display
Shift and T - Select ground target from those indicated on the radar display
Space Bar Activate or fire the selected payload
TAB Raise tank gun barrel
CTRL Lower tank gun barrel
AMIGA (right) and ALT (right) Fire flare
esc Go to Operations screen
P Pause
L Attempt to use lift

DIGGER
PD

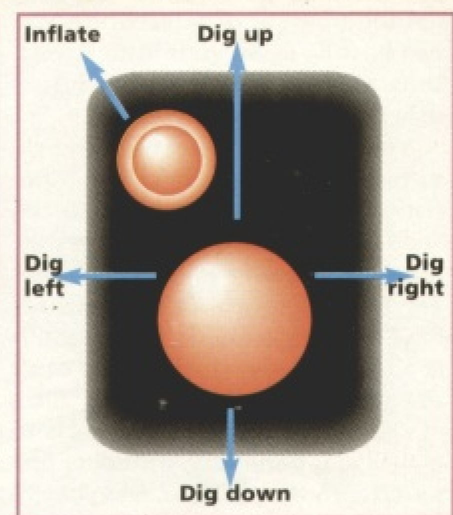
It's 'nostalgia a go go' time, with this superb little PD game that managed to pick up 85 percent for itself only last issue in the 'fabulous' PD Zone. In case you're not familiar with the game (which is possible, considering we 'forgot' to actually print any pictures — doh!) then I'll give you a quick run-down.

You're Bob and you've got a big pump. The basic idea of the game is to kill all off the creatures on the screen by inflating them until they burst. You do this by tunnelling into their caverns and hitting the fire button while facing them. This will send out your pump which, as long as you're within range, will start doing its thing.

Should you leave any baddies alone for too long, they'll start to work their way through the walls towards you. You should have enough warning to get into an open space and prepare for their arrival, but remembering that your pump can only deal with one creature at a time, and that the pump takes a few seconds to actually kill each monster, you need to make sure you don't take on more than one or two at a time. The Pookas (the little round jobs) are fairly thick, but the dragons breathe fire, so don't get too close before pumping them up.



Another way of killing the nasties is to get them to chase you, and then tunnel up underneath a rock. Once you move out of the way, the rock will fall, killing anything beneath it. Of course, this means you as well, so think ahead.



By wiggling your joystick on the main title screen you can access an options menu which will allow you to select your skill level as well as which level you'd like to start at.

Other than that, it's all good old fashioned arcade fun, and all for free! Don't you just love us? We do.

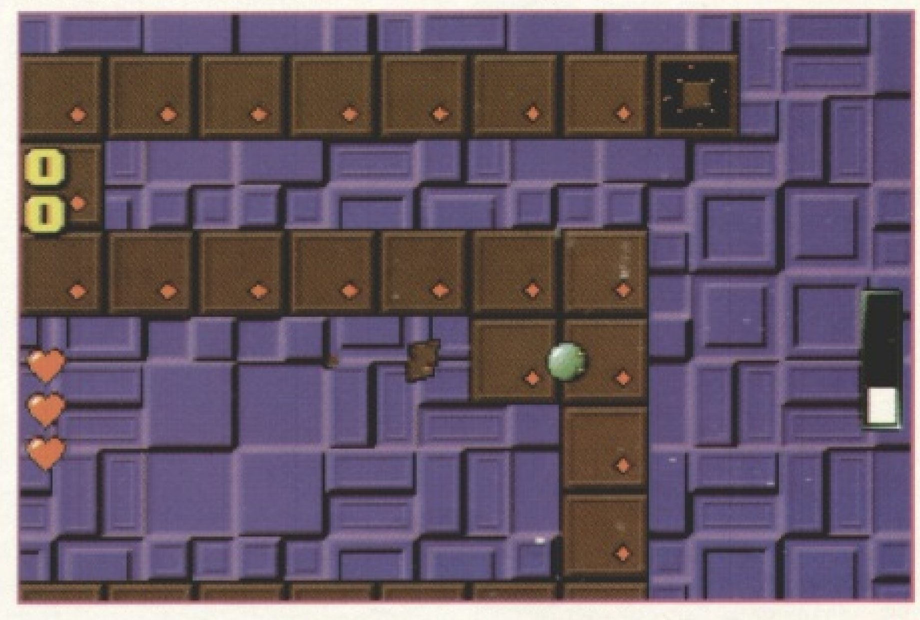
TOUCH 'N' GO
PD

Okay, it's time to dust off your brains and oil your logic boxes, because here comes a real teaser of a puzzle game, and no mistaking (as Matt likes to say, about a hundred times per issue — Simon).

Touch 'N' Go is actually reviewed in this month's PD Zone (and you'd do well to have a quick read at some point — while you're on the toilet, perhaps) and is, at its most basic level, a puzzle game in the *One Step Beyond* style.

You have to roll your little round geezer over a set pattern of tiles, dropping them down into the infinite depths below. Once you've rolled over a tile, you only have a second or so before it falls, so you must keep moving.

There's a specific target tile that you must end up on, so the obvious thing to do is plan ahead and leave no tiles 'unrolled'. The standard tiles are shown by a red dot, but later levels will include other colours which fall after a longer period of time. These tiles can be used as stepping stones to further tiles, allowing you to cross them a few times before tumbling away. Other things to watch out for are the occasional 'git levels' which reverse your controls.



You have a limited amount of time to complete each level (shown by a bar on the right of the screen) and also get a brief view of the entire level before it starts, so make the most of it. Oh yeah, have fun.

GULP

ICE

Now this is actually a jolly interesting little puzzler, and you're lucky enough to have a two level demo quite literally 'stuck' to the cover of Britain's third-best Amiga games magazine (and no mistaking!) I know that I'll get kicked for saying this, but just think of *Lemmings* and you're already 80 percent of the way towards understanding *GULP!*

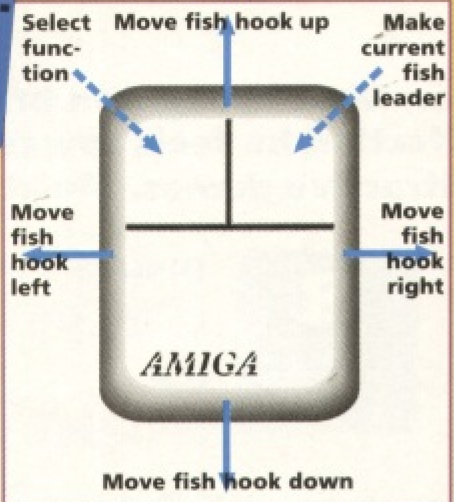
In *GULP!* you have to lead a happy band of fish along a hazard filled route, and eventually out to freedom. As in *Lemmings*, you have a limited number of skills which you can bestow upon your little scalies, thus allowing them to pass areas otherwise, er... 'unpassable'.

You can either affect single fish, or pick a leader whom all the other fish will copy. In this way you can send off single fish to clear the way, allowing a leader to bring the others through once all the hazards have been negotiated. Of course, this is all against the clock so you can't exactly take your time.

There are a number of objects to collect along the way, including diamonds, mystery bottles, and switches (look like little chests). Oh, and of course I forgot to mention the fact that there's tons of nasty bad people trying to hurt you along the way, didn't I?

Other than that, just watch out for the teleport pods that chuck you around the level rather willy nilly, and er... have fun.







WHOOPS!!

Due to the large number of duplicate disks made, the occasional one doesn't do its thing quite as it should. If you're unlucky enough to get one of these, please accept our humble apologies, but PLEASE DON'T SEND THEM TO US! Instead, send then to this address with a SAE for 28p:

The One Coverdisk Returns,
Diskxpress,
Unit 3,
Old Coalyard Farm,
Northleach,
Gloucester GL54 3EP

Once you've done this, sit back and eat crisps until your replacement disk arrives. If you think that your problems can be solved down the phone, call the Diskxpress helpline on (0451) 860770 between 3pm and 5pm on weekdays. Karma karma karma karma karma chameleon. You come and go. You come and go.

KUNG FU CHARLIES

PD

I wouldn't be lying if I said that this has been lying around for ages just waiting for a coverdisk to reach out and snaffle it up. Well, at last its time has come...

This really is just so silly that it's fun. You are a Kung Fu Charlie, and you have to beat up all the other Kung Fu Charlies. Ah, nothing like a deep and involved plot is there?

Well, that's it really. You travel through a number of rooms, each filled with other ninja-types, and must clear the room completely before being able to escape via a door in the right wall. To start with, the bad guys just roam stupidly left and right along their platforms, but later baddies will include platform jumpers, level changers and kicking nasty people.

You can jump levels by holding fire and pushing up, but must make sure that you don't hit anyone on the way up. Bonus items also appear from time to time and can be collected for extra points. Er... that's it. Have fun. Again. (Nice ending Matt — Simon.).



At the top of the screen you can see the icon strip representing your fish's abilities along with the amount available to you. The illustration below shows the one currently selected, and if accompanied by 'Sergeant stripes' indicates that it will be a leadership choice — toggled on and off with the right mouse button. It's also worth noting that you have a different amount for the leader than for the single fish. Should you get up to level two (which isn't as easy as it looks) you'll get a few more fish skills to play with, but I'll leave it to work those out for yourselves (let's just say brick, bomb, fly!) Anyway, here's a list of what they do on the first level...



1. Changes any 'altered' fish back into normal er... fish. (Only works in water)
2. Makes your fish eat soft items blocking their way. (Only works in water)
3. Makes your fish weigh a ton, dropping him down to the bottom. (Only works in water)
4. Makes your fish swell up and block any other fish following him (Only works in water)
5. Makes your fish walk out of any water. Also used to make 'weighted' fish float. (Used in water, or at the entrance between air and test tubes)
6. Changes your fish into a spring, jumping over any obstacles in front of them. (Only works in air — WARNING! — sometimes you have to be very accurate to clear obstacles without dying, so persevere)
7. Turns your fish into a 'Hammer-head', attacking anything immediately in front of them. (Only works in air)
8. Turns your fish into a torpedo. He'll then zoom along in the direction he was facing until he hits something, and then explodes. Kills any underwater nasties, but also, sadly, commits suicide in the process. (Only works in water)



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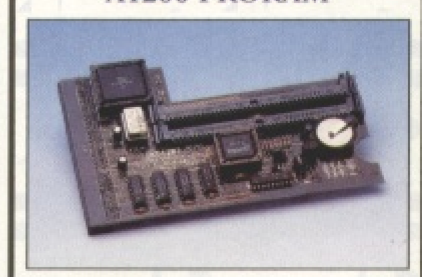
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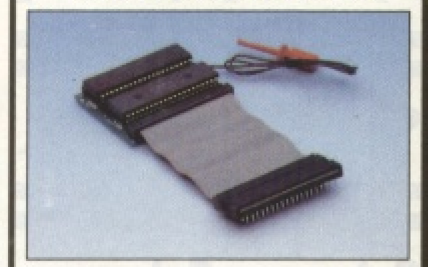
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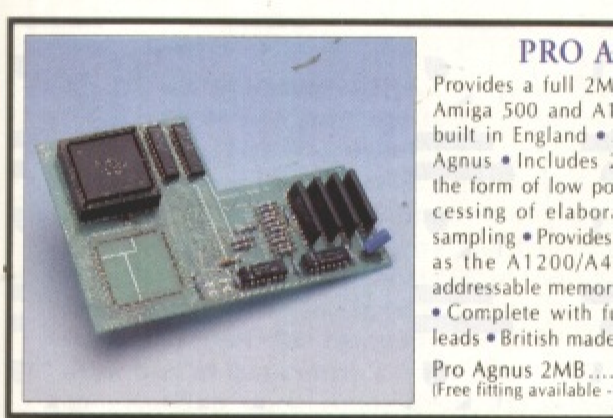
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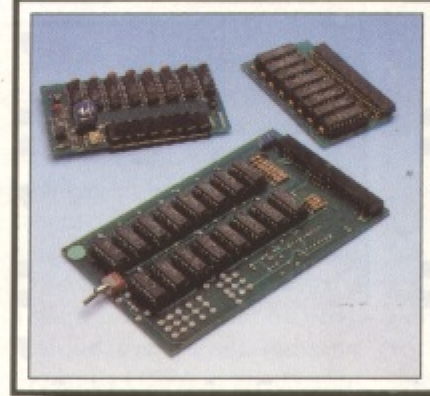




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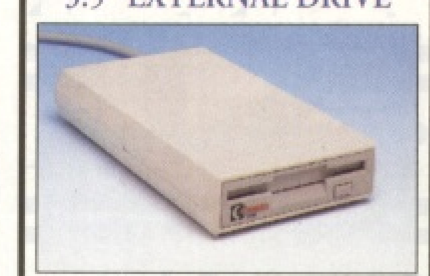
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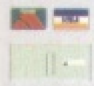


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NEWS

R.I.P. COMMODORE?

The trading position of Commodore worldwide looked set to alter radically as we went to press.

Following countless rumours the parent company, which is registered in the Bahamas, finally filed for "protection from the Bahamian courts".

Basically this is legalspeak for a form of trading which in the UK would be similar to 'administration'. This means that the company continues to trade but, for a limited period, none of the creditors (those suppliers owed money) can take action to get their money back. Meanwhile Commodore UK is trading normally. The point of it all is to buy a bit of time to sort out new financing or find a buyer — in Commodore's case the latter.

The identity of the buyer has been the subject of a barrage of speculation. Sony, Philips, Amstrad, Hewlett Packard and an unnamed Far-Eastern buyer (not Japanese) have been mentioned, with most of the rumours originating on bulletin boards. But it seems that there is definitely something happening now.

David Pleasance, Commodore UK's managing director, was called to the US during the first week of May just after the action in the Bahamas was taken. That's not unusual but his departure still fuelled buy-out rumours. Commodore has been losing money for two years. Its latest crisis began with an $8.2 million loss announced for the last quarter of 1993. Though the figures were substantially better than the $77.2 million loss for the same period in 1992 they were still pretty serious. The company spent 1993 restructuring to correct its financial position. Staff were laid off, offices in Europe and Australasia closed. Commodore also abandoned the PC market and CDTV. These actions cut overheads by 70 percent.

Commodore's financial people blamed a "softer than expected European market" for continuing problems. It's true that the CD32, which was touted as the salvation of the company, didn't scale the heights Commodore hoped, though it's performing well against other CD consoles. The Amiga 1200, of course, is still flying off the shelves. But at £299 Commodore doesn't make much money on each sale.

It's pretty obvious that the Amiga is just too important here in the UK for it to disappear. In the best of all worlds it's possible that a major electronics company currently without a games product could buy Commodore, pump money into marketing and development and secure the Amiga's future for years. Another buyer, like Philips, could market the Amiga range alongside existing products.

At worst a competitor would buy Commodore to kill it off to rid the market of a rival. But that's highly unlikely. The Amiga is just too popular — and therefore too potentially profitable.

FLIPPING ECTS

BBC's *Live And Kicking*. Kid's show, right? Cartoons, Trev and Simon, Take That! competitions every week and a presenter who spells his name like a girl.

So what happens when *Live And Kicking* viewers vote for their favourite game? You might think they'd plump for a platformer featuring a cute sprite called Wilf The Cucumber or something. But you'd be wrong. *Frontier: Elite 2* won the ECTS *Live And Kicking* award which just goes to show that 'ver kids' want sophistication and gameplay. And of course *Elite 2* is a computer game, proving that the Amiga is still home to the best ideas. Other ECTS award winners included *Rebel Assault* for Best CD game (rumours still persist about it appearing on CD32), *Syndicate* for Most Original Game (ditto) and, if you're interested, *Aladdin* for Video Game Of The Year. But the game which dominated proceedings was *Doom*. This PC phenomenon was voted Computer Game Of The Year and Overall Game Of The Year. Finally the Commodore team were understandably miffed at the decision to give the Atari Jaguar the Best Hardware award ahead of CD32. They seemed to think that the physical presence of the CD32 on shop shelves might count for something. Apparently not.

This year's ECTS was the most successful in the history of the event with 6,893 visitors over three days. That's up 1,800 from last Spring and 1,150 from last Autumn. Numbers for Develop! 94, home to the show's techie seminars, were also up — 450 registered for it this year.





CABINET SHUFFLE FOR CD32

Your favourite Amiga CD32 games are all set to appear at an arcade near you soon. Merseyside-based Spectacular Graphics has developed a coin-op cabinet which uses Amiga CD32 as its 'engine'. It's great news for Amiga fans because not only does it give us a home-from-home in the arcades but it also gives the publishers another reason to produce games for the platform, hopefully increasing the CD32's software library. Spectacular estimates it takes just an extra week to tailor games for the system. The company certainly attracted a good deal of attention at last month's trade show ECTS where it demonstrated a working model running *Pinball Fantasies* on the Commodore stand. Currently, Japanese companies, including Sega, have a strong grip on the European arcade scene but Spectacular has strong links with European arcades and exports its cabinets to 17 countries. So look out for an Amiga invasion. Of sorts.

BT MAKING FRIENDS TO PUT GAMES ON THE PHONE

I'm sorry I can't talk now my brother is holding for *Total Carnage*". This could be a plausible domestic conversation piece in a few years if BT has its way.

The ambitious plans of BT to pump games down the phone lines may still be a long way off, but the telecom giant is busy preparing now. BT has joined the games industry governing body ELSPA in an attempt to get to know the trade's major players. Obviously games will play a huge part in pulling in the punters when BT sets up a 'games on demand' service sending 'software' down the phone. By joining ELSPA it can make contact — and therefore do business with — the companies which own the software.

BT has already set up an experiment among 70 employees in Ipswich. A variety of services including movies can be accessed via their phones. In fact BT is spending billions of pounds in its determination to 'own' what everyone's calling the 'information superhighway'.

In November BT will unveil a 2,500 home trial. For the Ipswich experiment BT is using Apple machines to descramble the signal for the user. But it is expected to link up with Oracle for the real thing. Oracle has pioneered something called Massively Parallel Processing which enables BT to keep just one digitised copy of a game even though thousands of people could be playing it at any one time. Colin Duffy, business development manager of BT's information, communication and entertainment division, said: "We see our potential role in this market as a network provider for third parties wanting to offer entertainment services over the telephone network.

"A key reason for joining ELSPA is to develop close relationships with its members who could, in the near future, be producing software for use over the telephone network."

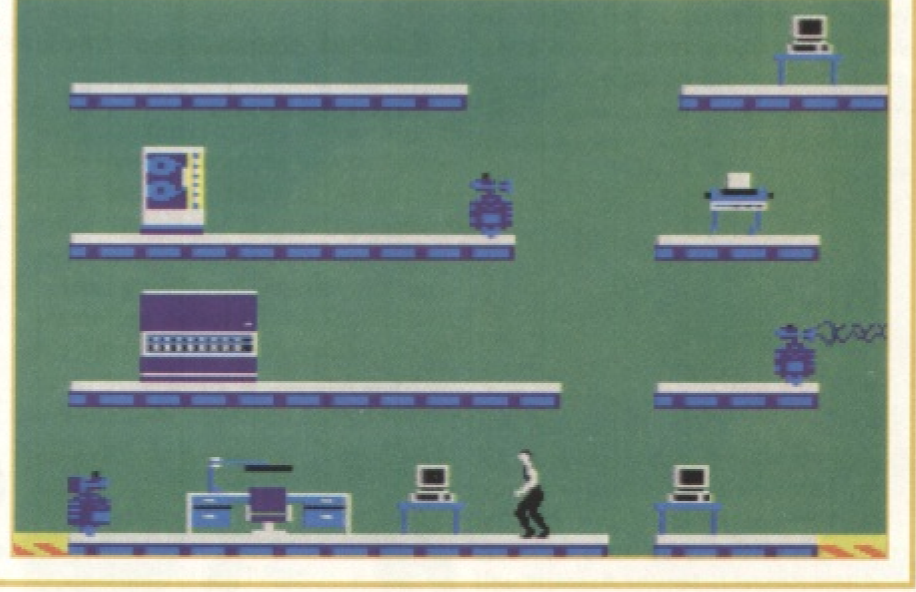
Told you.

GAMES THE BITMAP BROTHERS DIDN'T DO...

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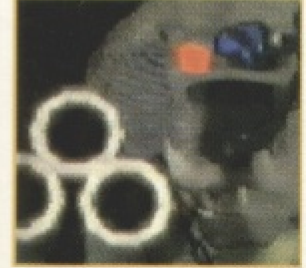
FOUR MORE BOOST CD32 ROSTER

The CD32 software catalogue looks set to swell, with at least four major new developers converted to the joys of the platform. Commodore used the recent trade show ECTS to finalise arrangements with Time Warner, SCI, Empire and Maxis to publish for CD32. Now that CD32 is starting to dominate the CD scene and the CD sector is steadily growing, the remaining stragglers are being gathered up to support Commodore's new console.

Time Warner is to be the official distributor of Mirage's mighty *Rise of The Robots*. This will obviously be a CD32 game so Commodore is confident that Time Warner will develop more projects from its vast resources to the format after *Robots* is released in October.

From SCI there'll be *Cyberwar* which is based on the *Lawnmower Man* idea (but it's not part of the series). That's scheduled for October as well. *Empire Soccer* will be available from, you've guessed it, Empire in June/July while Maxis will be porting PC chart topper *Sim City 2000* to CD32 in September. Maxis also has plans to put a Sim range compilation on one CD. More developers are expected to announce their support for CD32 soon.










WHAT IN THE WORLD OF AMIGA...

The much-missed World Of Commodore will make a tearful comeback this Autumn. Sort of. It will actually return as the World Of Amiga show. But the concept is just the same — as is the venue which is Wembley on November 18-20. The Amiga's exhibition history is more confused than that of the Milk, er sorry Rumbelows, wait... Littlewoods, ahem Coca Cola Cup. Back in the late eighties we all skipped along to the World Of Commodore show. Everyone went in with eager smiles and came out holding a plastic bag with a game inside. Then the consoles came along so the shows got bigger — remember the *Gamesmaster Live* and *Future Entertainment Shows*? Very flashy but you weren't allowed to buy anything. When these mega shows emerged Amiga fans had to be content with the modest *Amiga Format* Live show. Well, now we've come full circle. The World Of Amiga show will be a major affair, and you'll be able to buy as many games, peripherals and machines as your six figure salaries will allow.

CD32 GAMES ARE BETTER BY HALF

Last month we reported on the fabulous track record of CD32 software and how it accounted for 46 percent of all CD games sold. Well, you can forget that. In the intervening weeks CD32 software broke through the half-way barrier and now (that's as of early May), represents 55.6 percent of the total market.

The rival platforms have been lapped. PC CD-ROM is flapping about in second with 24.2 percent, Mega CD can barely muster a gentle jog with 18.3 percent while CD-i is scarcely waddling with 1.1 percent according to chart compilers Gallup.

The CD32's sturdy performance (up eight percent on the previous month's figures) raised the whole standing of the CD sector. In a flat month generally it was the only sector which grew. It rose by eight percent to overtake the budget market.

Kieron Sumner, Commodore's national multimedia sales manager, said: "CD32's performance is hard proof of its unstoppable progress. Much credit has to go to the publishers. Their faith in this excellent product is really paying dividends." Much of CD32's success can be attributed to *Elite 2*, *Microcosm*, *The Chaos Engine* and *Liberation*. Only Sega's *Ground Zero Texas* could break their stranglehold at the top. In all eight of the top 10 were CD32 games. Is that enough stats? I could go on...

BE IN OUR GANG!...

We'd like to think that over the past few years we've built up a special relationship with our readers, and that — if we may be so bold — we've even become friends. We now think that the time is right to form a gang. And we'd like you to be in it.

This gang is going to have roughly 50,000 members, which should make it bigger than the Boy Scouts, or something. We'll meet every Thursday in your living room, so make sure your mum buys several packets of Jammy Dodgers, becase we like them. We'll probably go camping in the Summer, but there'll be more news on that soon. Like all good clubs, we'll have a special code to enable us to communicate messages in secrecy, and that's exactly what you'll find here. It also enables us to say that any more typographical errors we make are simply 'in code'. Next month we'll be slagging off our rivals 'in code', so make sure you keep it safe in order to join in with our childish antics. Until next month: oggv rnx!

Coded message: ABCDEFGHIJKLMNOPQRSTUVWXYZ

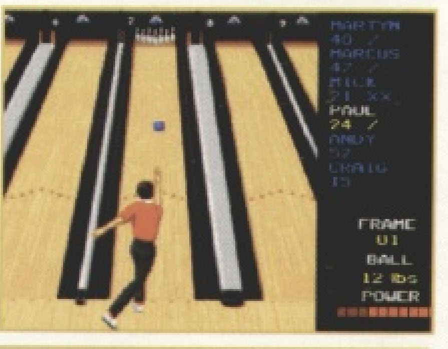
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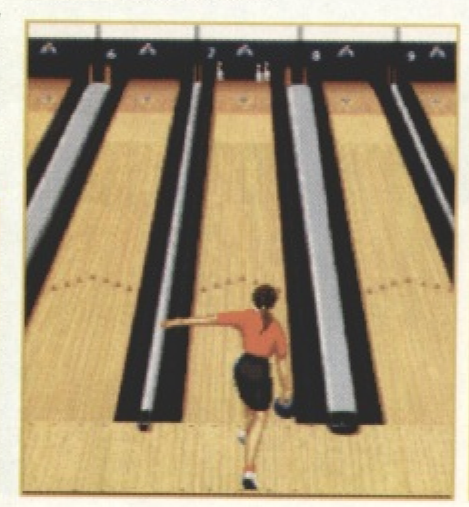
TEAM 17 PLUS FOUR

The ever-fertile Team 17 shows no sign of drying up. Its release schedule for the coming months is as busy as ever. *Alien Breed II Tower Assault* will be released on all Amiga floppy machines in August while the original *Alien Breed II* gets the CD32 treatment two months later.

But, like they say in the Nat-West ad, it's not all *Alien Breed, Alien Breed, Alien Breed*, y'know. Team 17 is also working on an arcade strategy game called *King Of Thieves* for end of 94 (a good opening for Kevin Costner's Dad we reckon) and a 10-pin bowling game for the early autumn. Details are scarce at the moment. But when they arrive you'll know where to look.









SPECTACULAR SUMMER SAVINGS

Commodore has stretched itself to the limit to make its new CD32 Spectacular Voyage bundle available for £249.99. It's a summer only deal but one which surely represents the best value bundle the company has ever put together.

Don't forget Spectacular Voyage comprises two of the best games in the business, *Microcosm* and *The Chaos Engine* plus the four previously bundled games — *Wing Commander*, *Dangerous Streets*, *Diggers* and *Oscar* (while stocks last). A CD32 and six games for £250. Sounds pretty cool to us. Obviously Commodore took the gamble to combat the inevitably quiet summer months. And the company also wants to flex its muscles a bit with rivals like 3DO and Sega's new Mega 32 on the horizon. David Pleasance, Commodore's joint managing director, said: "At this new price CD32 just obliterates everything else on the market." As ever, Commodore will be back with another big name bundle again in September. If it's still alive, that is.

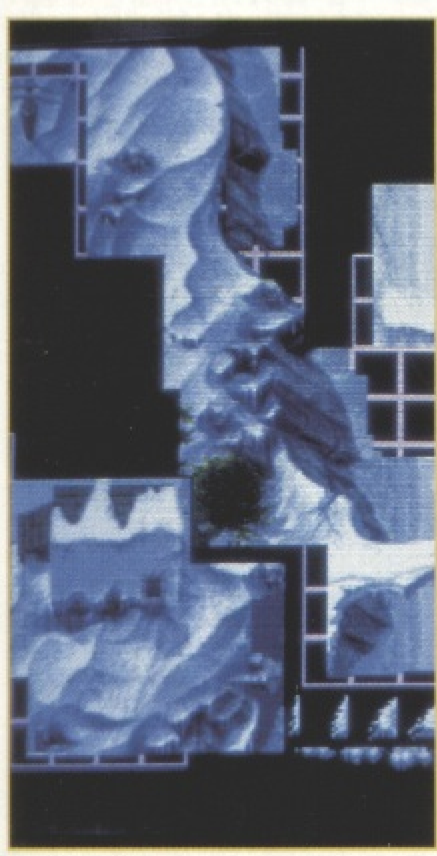




PID OK?

Do you like driving games? Detective games? Both? Check out *P.I.D.*

P.I.D. stands for Private Investigator Dollarally, the star of this *Blues Brothers*-style racing game. From his car the private dick has to catch criminals, claim a reward and avoid the police who don't want him to do their jobs for them. Software developer Terramarque has been writing the game since January 1993. It features 12-16 cars on screen at a time, corresponding shadows and fully animated backgrounds. Terramarque is also rather chuffed with its collision detection system. It reckons *P.I.D.* has got all the hallmarks of a successor to the arcade classics *Spy Hunter* and *APB*. Well, the proof is in the driving. Price and release date to be announced soon.





A1200 CD DRIVE – IT EXISTS!

Tucked away inconspicuously in the corner of the Commodore stand at ECTS was a device which stunned all visitors. An anti-gravity mechanism? A time machine? A pair of glasses which genuinely allow you to see people in their pants? No, it was more exciting than any of these (okay not the glasses). The sleek, cream device causing the commotion was the A1200 CD drive. Commodore was keen to downplay the appearance of a product it has always maintained was a long way off. It's only a prototype, said the staff. The company's joint MD David Pleasance is concerned that the drive's inability to deliver MPEG full motion video will make it commercially unviable. That's why he believes it has to be fairly priced to offset disappointment (he's not saying how much it'll cost but £199 is the price most bandied about). The fact is that there are hundreds of thousands of A1200 owners out there who want to be given the option to buy one. And Commodore could do with the cash, let's face it. So most insiders think there's little doubt that Commodore will bring this product out in September.

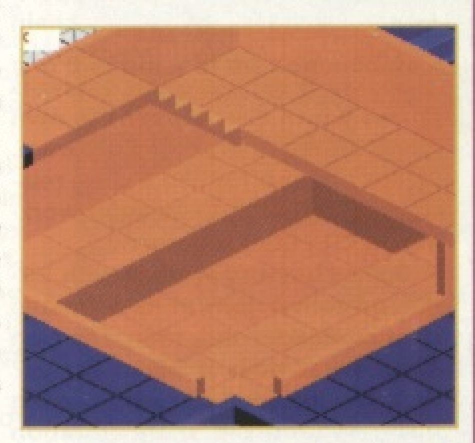
BIG SELLER FROM STELLAR

Space Academy may sound like a zany movie featuring all your favourite hapless astronauts but it's actually a rather fearsome looking CD strategy game under development from Mindscape.

The game represents the programming debut of the Stellar Genesis Agency otherwise known as John Jones Steele and Dave Rowe. Steele in particular has been busy recently with *Sim City 2000*, *Herewith The Clues* (which has now been canned) and *D-Generation*. Little surprise, then, that early word on *Space Academy* would suggest a *D-Gen*-style adventure of artificial intelligence, security installations and even our old friends the moronic droids.

The player's task is to progress through three sites; a skyscraper, an unspecified building and a space ship. The game consists of an awesome 700 rooms in all, and when all the animation is complete this should account for around 100 Mb of memory. Look out for more news on this soon.







STRIP TEASERS

...Mindscape has been bought by the media giant Pearson for £310 million — another indication of the invasion of the games business by international big boys. Pearson owns Thames TV, the *Financial Times* and Penguin Books (among others). Now it's planning to exploit some of these properties in the interactive field. But it needs expertise to do it — so that's why it bought Mindscape. Pearson has even started its own division New Entertainment Europe and recruited Nick Alexander, the former boss of Sega, to run it. Mindscape was itself recently bought by educational software house Software Toolworks.

...POSH Marketing has adopted the CD32 to power its interactive touchscreen devices. POSH specialises in the control systems behind the everyday devices people use to access information. One example is an airport installation which tells you all about malt whiskeys! POSH has unveiled a prototype CD32 touchscreen pad which is so sensitive you don't even have to touch it. Just hovering your hands above the controls will work. Wild, eh? It could be a useful development for games stores too. Since the touchscreen pad works through glass stores will be able to use them, rather than regular joypads on their demonstration machines. That way no-one can nick them. Barry Boardman of POSH, said: "I'm really impressed by the machine. It offers us a relatively cheap but sophisticated alternative to our existing interfaces."

...If you're looking for a meaty discussion of algorithms and polygon rendering this autumn head straight for Wembley. This year's Computer Graphics Expo, which takes place between November 8-10, will be home to the first Computer Games Development Centre. The centre is designed as a talking shop for games developers, software publishers and technology houses such as Silicon Graphics and Virtual Presence.

MORE WAFFLE ON TOASTER

The peripheral they're calling the best ever for the Amiga is about to hit the UK. New Tek's Video Toaster makes advanced video editing a piece of, er, toast. It dominates the US TV business and now it looks set to do the same here. With simple point and click operations The Toaster can perform all those fancy tricks you see on TV. If you want one frame to fly away into the distance like a sheet of paper, well that's possible. As are numerous others. Mind you, it'll cost around £12,000 for the software, the A4000 and the converter which changes the signal from NTSC, which Americans use, to the European PAL. But achieving the same effect used to cost hundreds of thousands before the Toaster came along. That's why New Tek has won so many awards and why the Toaster has been adopted by virtually every TV and film effects department in the US.

*** If you're a reader who slavers over pictures of the A4000 you'd better sit down. Commodore has just unveiled the A4000 tower, it's most powerful Amiga ever. It'll cost you a breathtaking £2999.99.**

WIN GROOVY ELFMANIA JACKETS!

Yes dad dad daddio, this is your chance to look as cool, hard and (frankly) as sexy as Simon Byron does, by winning yourselves one of two fan-tastic *Elfmania* jackets that we've got to give away. If you haven't already done so, turn to page 50 and gasp in amazement as our warrior-like editor swoons over this incredible Renegade product, filled with beats, ems, and ups.

Right, now that you've done that you'll probably realise just exactly how many girls (or boys) you'll pick up in this dream-lover of a jacket, and will no doubt be wondering exactly how you can get hold of one. Well it's simple, really, just answer these three questions.

1. Name the female character in *ELFMANIA*.

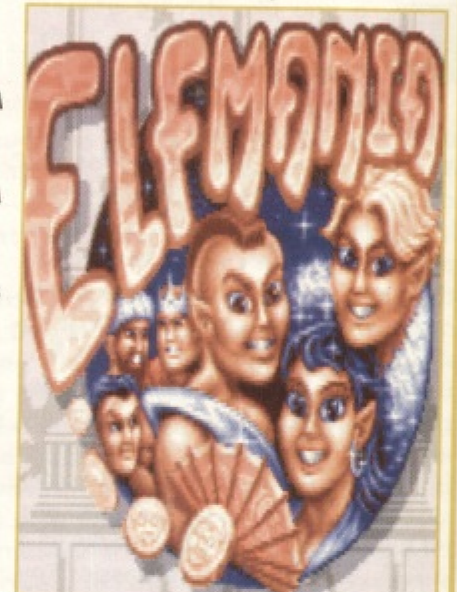
2. How many characters in *ELFMANIA* use weapons?

3. How many characters in *ELFMANIA* have goaty beards?

TIE BREAKER. Should Matt shave his stupid beard off?

Okay? Right, get your answers down on the back of a post card and send them in to: ELF! ELF! I'M BEING REPRESSED!, *The One*, 30-32 Farringdon Road, London EC1R 3AU.

Closing Date 28th June 1994.



GIANTS VIE FOR VIE

Good 'ol Virgin Interactive Entertainment is the prize being fought over by two of the world's richest and most powerful media groups.

PolyGram and Disney are the two superpowers battling for control of Virgin as Richard Branson's software offshoot prepares to launch on the US stock market. Both companies already have links in to Virgin. It's all bit confusing, but here are some of the details: Virgin Interactive is part-owned by video and games chain Blockbuster Video. Meanwhile, Blockbuster's major shareholder is Philips which also happens to own most of the shares in PolyGram. Philips has also formed a close relationship with Virgin through working on CD-i titles together.

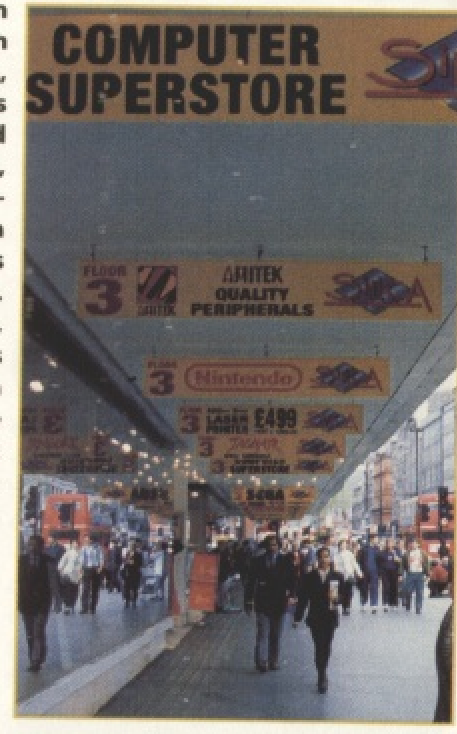
Disney has also worked with Virgin, on conversions of its animated classics *Aladdin* and, soon, *The Lion King*. What does it mean for us? Well, the injection of cash from big business (and the share flotation could be worth $200 million) will enable Virgin to pump wads of the green folding stuff into developing great games. The sort of games, indeed, which the CD32 needs to really show its colours.



UNDIES AND AMIGAS UNDER ONE ROOF

Silica, the Amiga's most loyal high street supporter, is to open a chain of 20 new outlets. The new shops, mostly based within Debenhams branches, will offer home and small office computer products, with the emphasis on knowledgeable service. London-based Amiga users will be familiar with Silica's Tottenham Court Road branch. Since Silica is the retail arm of SDL, one of the two largest distributors of Amiga kit, it was a bit of a Mecca for serious fans. Now the flagship will be in Debenhams just down the road on Oxford Street. It will feature flashy lighting, video walls and demo pods.

Note: the monitor picture on page 13 of last month's News was one of Silica's and not ZCL's as the positioning of the image may have indicated. Sorry for any confusion.





BE SOCIABLE PLAY COMPUTER GAMES

Games are good for you and that's official! Dr Julia Rutkowska (now there's a real prof's name) of Sussex University told the British Psychological Society that computer games actually encourage us to be sociable, rather than spotty losers. This splendid news was rather forgotten in the tabloid rush to slag games and games fans off. But it didn't slip by Roger Bennett, general secretary of games body ELSPA. He said: "This report says what any parent or teacher will tell you — computer and video games are the source of great excitement among children who compete against each other. Stories of loners are complete baloney." Nice one Rog. Obviously a two-player *Alien Breed* man.

PINBALL FANTASY

"Hey, look everybody!" cried Andy Nuttall, as he opened up a mysterious big brown envelope. "It's a brilliant pinball game! For the Amiga, and everything!"

"Yeah, yeah. Seen it all before," grumbled the rest of *The One* team.

"No, but this one's really great!" enthused Andy, undeterred. "Look, it's from Infogrames, who after a brief period of exile are returning to the Amiga with a bang. Or at least, a slight 'whump.'"

"Really? Hooow interesting..." moaned the rest of *The One*, but Matt especially because his beard makes his voice go funny.

"Yes, it is, actually," countered Andy, "because it's a kind of pinball adventure, where brave Wuhan has to fire these balls into the three hostile worlds of Calypso to restore the equilibrium of the galaxy, or something."

"More power to brave Wuhan!" lied *The One* team in unison, pretending to become interested.

"And it's a challenge for 1-4 players, who must battle with each other to adventure through three levels and six bonus levels of ball-shattering action. I can see you're excited, so I'm going to ring Infogrames and see if we can get a coverdisk demo for our very next issue."

What will be the outcome of this sorry tale? Find out next month, where we'll be bringing to your very door a review of mammoth proportions (well, a page or two, at least). *Ultimate Pinball Quest* (as it is called) is to be released sometime soon for £29.99. Hurrah!

MEET A GAMING GOD!

If any of you fancy meeting top industry hunk Peter Molyneux (of Bullfrog fame) 'in person', then Level One in London, is most certainly the place to be. On Saturday 25th June he'll be there demonstrating Bullfrog's forthcoming *Theme Park* from 2 pm British Summer Time. If you're nice to him, and you don't heckle during his presentation, maybe you can get him to sign your stomach, or something. You can find Level One at 150 Oxford Street, London, and it'll probably be full of tourists.

CANNON FODDER'S BEST PAL

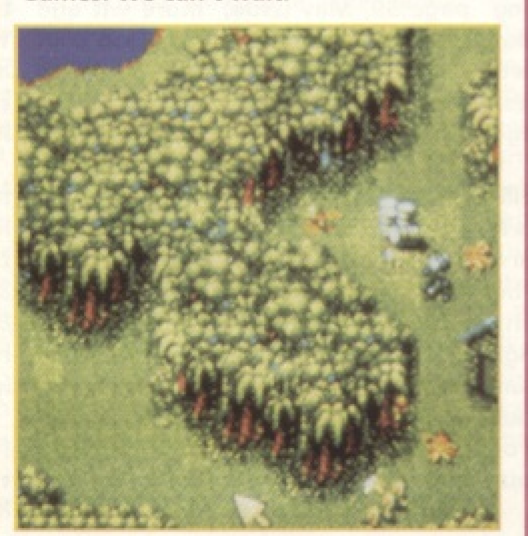
Hot news just in: Sensible Software is currently working on the sequel to *Cannon Fodder*, its recent smash-hit war game. Although the company hasn't done much work on it yet, Martin Lunn of Sensible took time out to tell *The One*: "The only level we've worked on so far is a Desert-type scenario, which will be set in the Middle East or Persian Gulf. We're still working on the rest of the ideas, but it's all up in the air because we're deciding on how far we can push the game. Of course, because it's a sequel it's got to play a lot better than *Cannon Fodder*, but further than that I can't say. Basically because we don't know either!"

The usual form for a sequel is to stick a number '2' after the original name. However Sensible is loathe to do that — it wants the new game to have a proper title all of its own. However, because the team is so busy with *Sensible World of Soccer*, *Sensible Golf* et al, they're asking you, the readers of *The One*, to send in your title suggestions.

When you've thought of a really good one, bang it on the back of a postcard, and send it to: My Beautiful Bazooka, *The One*, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. If your answer is very good, and your idea is chosen, then God only knows what you'll get in return. The chances are it won't be money or anything, but at the very least you'll get your name in the manual of what we're already calling the sequel to one of the best games ever.

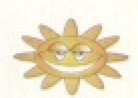
As usual, though, Jon Hare of Sensible Software has come up with a couple of ideas to get you going. He reckons something like "The Mother of all Battles" would be a good idea. "Failing that," he says, "we could always call it a Best Friend. *Cannon Fodder — The Best Friend.* Yeah, I like it!"

Under any other name, *Cannon Fodder 2* looks set to be released around Christmas time this year through Virgin Games. We can't wait.





Sadly, we've lost the letter from Jason Marchant which prompted this month's Nice Letters. To sum up, he asked what gave us the right to trample over everyone's feelings and ridicule bad English even though we're not perfect (we never said we are, though). So by way of compensation we invited criticism with the promise that we'd take it no matter what. Some responded with intelligent prose, others, well... As a special thanks, the sender of each letter printed this month will receive a game, although some will get better ones than others, if you know what I'm saying. We'll be back to normal next month, so send your missives to: Letters, The One, 30-32 Farringdon Lane, London EC1R 3AU, remembering, of course, that Git of the Month winners will receive a crappy software prize.



"I AM WEEPING"

Dear *The One*,

As I lovingly caress the keyboard on my Mighty Amiga in order to write to you all, my eyes seem unable to focus properly upon the monitor screen.

You see, I am weeping.

However, my tears are not tears of sorrow, or even joy; they are the tears induced through laughing uncontrollably — yet again — at the 'Git of the Month' section included within your letters pages. This is quite simply the funniest prose I have read since last month's 'Git of the Month' section.

But when at last I had pulled myself together, and the pains had gone away, something a little sad occurred to me. Do you not find it somewhat depressing that a sizable percentage of your readership does not possess the slightest knowledge of the use of grammar in the English language, and moreover seemingly cannot arrange more than half a dozen words in the correct order to form an intelligent sentence?

I thought about this for a time, and then had another good laugh.

Actually, it might be interesting to print the ages (if stated) of these Git Award-Winning authors so that we can distinguish between the illiterate, sub-teen, sub-humans, and the genuinely poorly-educated village idiots.

Laurence Hogg (age 26), Bradford.

Thanks every so much for writing to us, Laurence. It makes us feel, well, wanted. We quite like the 'Gits of the Months' as well, but we've obviously offended a few people otherwise we wouldn't have to spend this issue being nice to everyone. In fact, I can feel a 'Git of the Month' complaint coming about... now.



"GITS, TWITS AND SUPER-TWITS"

Dear *The One*,

Anyone who has ever lost track of time playing something like *Lemmings*, *Dune 2* or *Monkey Island* knows how enjoyable, involving and challenging computer games can be — so why do I feel ashamed to admit that I play them?

Well, just look back over the readers' letters you choose to print. Don't they reinforce the false impression that only stupid, childish gits play computer games? It's sad because the Amiga has a wealth of games to appeal to everyone, but many adults are put off by the childish image. There's an economic law that bad money drives out good, and perusing past magazines it seems to me that the same principle applies to the letters pages. Publish a lot of gormless correspondence and you encourage more of the same.

Anyone with a modicum of intelligence will not bother to write in as it seems you want only moronic letters. Some of your readers may well be gits, twits and super-twits, but why inflict their unentertaining ramblings on the rest of us? Throttle your current letters Editor if necessary, but please do your bit for the image of computer gaming and improve your postbag page!

While I'm in full grumble mode, I'd like to comment on the way the 'Work in Progress' section seems to be expanding. Games in preparation could be scrapped or changed beyond recognition before they are released. A brief description is fair enough, but devoting up to three full pages to a WiP is way over the top. The words 'count', 'chickens' and 'hatch' spring to mind here.

I wouldn't have subscribed to *The One* for several years if I didn't enjoy the magazine, but I get the impression you are getting desperate for copy to fill the shrinking number of pages. For instance, in the review of *KQVI*, half a page is taken up by the title. If you employed a few long-winded writers who can ramble on at length about games, I'd feel I was getting my money's worth. Don't abandon words for dirty great piccies — I've seen several decent magazines start on that slippery down-market slope and finish up as children's comics.

In *The One*, I'd like to see more reviews, more tips and more competitions (as opposed to draws like on page 99, May issue), more wit and wisdom and wine-gums. Don't let standards slip, lads, more power to your elbows!

M.A. Griffiths, Poole.

The fact that someone as eloquent as your good self has taken the time and trouble to point out that only gits are going to write in is obviously a contradiction, isn't it? Unless, of course, you are also a git, but I'm not going to say that because this is after all our Nice Issue (have I told you how fab you look today, by the way?). Although we love publicly humiliating our particularly moronic readers, nothing pleases us more than compiling a letters page with a good mixture of argument, opinion, criticism (good or bad) and childish humour.

As for your other point, we review and preview whatever games are around in a particular month. We allocate three or four pages to potentially ground-breaking or blockbusting games whenever we feel there are enough interesting things to write about. The One treats its previews a bit differently to other mags because we don't waste space elsewhere in the magazine with six pages of 'charts' or a couple of pages of reader swaps (Pirates' Corner, more like), which is why you'll find the most in-depth Amiga games coverage right here. Phew! Okay, onto something just a little bit different...



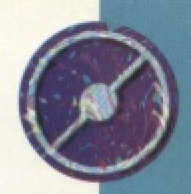
"SULTRY EYES"

Dear *The One*,

This might seem like a bizarre letter but I feel compelled to write to you. The thing is, a little while ago a friend and I got into a bit of an argument over who we thought was the best-looking Disney character.

My friend said it was Princess Jasmine from out of *Aladdin* with her long silky black hair, her curvaceous figure and large sultry eyes. I disagreed, preferring Belle from out of *Beauty and the Beast* with her equally sexy figure, cute little ponytail and innocent grin.

We both agreed we were quite sad for even discussing the subject but the reason I write is because I am interested in the opinion of other



readers. What have they got to say on the subject?

*Mark Robins,
Stanborough.*

Well, Mark (by the way, fan-tastic first name — much better than Simon), an impromptu office survey highlighted an interesting trend: all of us on The One quite fancy Princess Jasmine, whilst the PC Review blokes and David Upchurch wouldn't mind a bit of Belle ("there's something innocent about her," admitted David, his eyes glazing over). Actually, we wouldn't mind going to the cinema with Aerial The Little Mermaid *because she always makes us feel happy, for some strange reason. But what about the girls? How about Prince Charming from* Beauty and the Beast, *or the Prince from* The Little Mermaid. *Does anyone fancy the Bloke Who Shot Bambi? Please let us know what you think — we'll print the results in a future issue.*



"I GAWP AT YOUR PICTURE"

Dear Jenny,
When I bought this issue of *The One* I went straight to the reviews section only to find out that you are leaving. I was in tears all day and the next. Every time I buy *The One* I gawp at your picture until the next issue.

At least send me a picture or an address so that I can write to you or I'll pump my head full of nitro glycerine, put gelignite in my pockets and jump off a very tall building. And if I'm still alive after all that I'll eat my sister's cooking and play on my mate's Amstrad.

I just want to leave with these last words... I LOVE YOU!!!

*Michael,
York.*

Sadly, Michael, Jenny had already left when your letter arrived so we couldn't pass on your, ahem, 'best wishes'. We would have ridiculed you and made you feel small but, sadly, this is our Nice Issue *and we can't. But rather than giving you Jenny's address just like that, I've decided to hold a competition. All you have to do to stand a chance of obtaining Jenny's address is send us some money (strictly cash only, I'm afraid). The person who sends us the most will receive Jenny's address in return. Unfortunately, bids cannot be returned and we cannot guarantee that the address we provide will be the real one. So get entering, chaps, and you could win the chance to enter into a special relationship with our ex-Art Editor (and maybe even the chance to say long words like 'sycophantic', if you're lucky). By the way, Michael, your letter was the best we received this month.*



"LUCKILY, I WAS RIGHT AGAIN"

Dear *The One*,
I have followed Commodore from the Vic-20 right through to the CD32 and have stuck with them through everything, even when the A500 seemed to last for an eternity. When I owned my A500 I thankfully didn't buy a CDTV, even though I was tempted. I didn't think it was going to last and I was right.

But as soon as I saw the amazing A1200 I knew it was the machine to blow the A500 away and last as long as the A500 did. Luckily, I was right again.

Every month I buy your magazine along with others and to my annoyance everyone seems to have doubts about the CD32's performance. I have a CD32 and let me just say that I agree with those who moan about the lack of CD32-specific software. It is frustrating to own such a fantastic machine with nothing to play on it but old A500 games ported across. Except, of course, beauties like *Microcosm* and *Captive II*. But there are 200 games on their way including *TFX* and *Rise of the Robots*.

Regarding the recent letter from Paul Jon-Bowron, whereby it was stated that the 3D0 is a better machine than the CD32. Can I just ask if you're living on the same planet? And as for the reply, well! Correct me if I'm wrong but to me when you say something like "of course the new wave of ultra-high-end machines are going to be better," that sounds as if you're saying new machines like the 3D0 and Jaguar are better than my beloved CD32! I mean, what galaxy are <u>you</u> from?

In case you don't know, the CD32 can handle 230144 more colours on-screen than the 3D0. The CD32 has twice the resolution and is 2Mhz faster. And what about the Jaguar — the 64bit console that hasn't even heard of CD technology. As I've read in another magazine, the Jaguar claims it can handle 16 million colours on-screen at once. So what? The human eye can only see 256 000 at any one time! And the pitiful resolution of 720 x 567 — at least it's better than the 3D0, but still shameful when compared to the CD32.

Let me put the record straight: the 3D0, the CDi, Jaguar, Mega Drive and SNES are in a lower division than the CD32. I was right about the CDTV. I was right about the A1200. And now I know I'm right about this!

So forget the doubts. Get a CD32.

*Jennie Ranson (Aged 16),
Pinxton.*

Erm... As I said last issue, technical specifications and wotnots aren't exactly my forte so I'm going to have to hand you over to Andy who knows all about this kind of thing (he's got a spanner collection, you see).

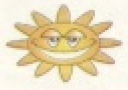
"Heck, it's heart-warming to read your enthusiastic ranting, Jennie, and it fair made me want to break down and cry. But, a few of your points need a little, ah, tweaking.

"When we said that the 3DO is better than the CD32, we meant potentially. The hardware was designed much later than the CD32, and so the technology is better — and even though we're huge Amiga fans, we've got to recognise that. The new machines are potentially much better, but it'll be years before we see a gaggle of great games for the 3DO and Jaguar — the same time period it took for the Amiga to accumulate a decent library.

"About your technical points — an ordinary monitor is only capable of displaying around 64000 different colours anyway (in Amiga game mode) because of the number of pixels, so the number of colours only really applies to the available palette. You're right about the 3DO resolution, which is roughly the same as the CD32's, but the Jaguar, sad to say, wins it by a mile. You see, in any mode other than the standard 320x200, the CD32's not much good for games — because it slows down too much.

"I agree that the other machines in your list don't hold a candle, because the Mega Drive and SNES are in their final year, and I'd be surprised if CDi ever does anything. We reckon the CD32 wins out in the end, because of the number of games available, and the large number in development."

So there you have it, Jennie. But before I go, can I ask whether you've done something different with your hair? It looks really nice today.



"GIVE ME SOMETHING"

Dear *The One*,
In the February issue you stated at the end of the *Heimdall* WiP that you'd be putting a demo of the game on the April issue and that if you completed it you could win a prize. But in the April issue it said nothing about winning any prizes and I checked every page.

Well, I have completed it and I'd like to know how to enter. I've also finished the *Bump 'n' Burn* demo so if you want to give me something for that then you can do.

*James McMahon,
Strathclyde.*

Unfortunately, the competition had to take a bit of a back seat because coding the demo proved tougher than Jerr and Ged first thought and as such arrived in our offices horrendously late. Immediately after we received the demo, Jerr flew off to somewhere exotic in order to get married (Ged was the best man) so when we realised that there was no competition contained within the demo there was nothing we could do about it. By the way, your handwriting is attractive.



"PETER SHILTON WILL BEAT YOU UP"

Dear *The One*,
I am writing to you with reference to your April issue and the review of *Naughty Ones*. Whether intentional or not, Simon Byron took this opportunity to show the nation his complete ignorance where English league soccer is concerned. I am, of course, referring to the small remark: "... bog-standard platform games, a sort of Plymouth Argyle."

How anyone with an IQ or over 17 can refer to the Green Army has 'bog standard'? Anyone with an ounce of knowledge would know that Plymouth Argyle are second in Division 2 and are challenging strongly for promotion. They would also know that their recent home wins over top-of-the-league Reading and local Devon rivals Exeter are prime examples of the excellent results they've been having this season. They would also know that Peter Shilton is 'ard and he'll beat you up.

So how can Simon justify this outrageous comment? If he really is this ignorant he shouldn't try and make 'witty' comparisons to class footballing sides such as Plymouth Argyle. The mere fact that I don't support the Greens is incidental — I'm a Spurs man myself.

So, Mr Byron, think carefully next time before you make these comments, or Peter Shilton really will beat you up.

*Timothy 'Pilgrims' Dudding,
Plymouth.*

The reason I made that comment is because I haven't got an IQ over 17 or an ounce of intelligence. Thankfully, there are people like you out there to spot my inadequacies and expose them to the watching nation. I am crap, basically.



"SET US STRAIGHT"

Dear *The One*,
Back in the January issue you stated that a review and a demo

of *Rise of the Robots* was going to be in the February issue. I understand that the game's release date can be put back considerably so I waited and waited. Now, half way through April, there's still no sign of a release date. I mean, the least you could do after getting everyone's hopes up and then dashing them cruelly is set us straight on when the game is coming out.

Ricky Cusimano,
South Normanton.

Glad to oblige, Ricky. The latest release date for Rise of the Robots *is towards the end of the Summer (September-ish). Thanks ever so much for asking.*



"CRAPPY PLATFORM GAME"

Dear *The One*,
You may not know me but I'm sure you have heard of my work. I'm the guy who puts all the annoying aspects into the computer games. My latest work includes *Super Sport Challenge*, *Leeds United Champions* and *Dangerous Streets*.

A few years ago some blokes at Sega came to me looking for my opinion on an unknown game called *Sonic the Hedgehog*. They had originally designed it to be a five day test cricket simulator, but using my superior skills I persuaded them to change it to a crappy platform game. I also came up with the idea of crappy merchandise and those *Sonic Cartoons*.

I have a few games in development which I would like you to preview. One is a flight simulator which has a 4096 page manual and 1200 key functions. This game travels at a snail's pace and crashes halfway through.

I am writing an adventure game called *Funky Highland* which comes on 32 disks. I have managed to place the left leg movement and right leg movement on separate disks, meaning you have to swap disks after every step. This game is not hard disk installable and only runs on one floppy drive.

I have also started designing an action game called *Five Ultra Cool Kids* because I know how lazy you journos are and how you like to abbreviate everything. You'll have trouble with that 'un. So if you very see a disk prompt, a guru meditation or have a game which you really hate, I'm sure you will think of me.

Ben Riley,
Maddington, Australia.

Thanks, Ben, it's nice to know that there are people out there who are willing to give up their time and trouble in order to make things worse for us. Cheers.



"WE'RE THROUGH"

Dear Matt,
What can I say except, "You stood me up, git."

So there I was, at home, on my own, and you failed to grace my television screen. You weren't even on for a single second, never mind five.

Well, Matt, me ol' mate, you've blown it. We're through.

What do you mean, "You're just bitter and twisted because you had to have your feet bandaged when you trod on the pieces of your shattered heart?"

Not at all.

Can I have a lock of your beard, please?

Yours no-longer-in-love-ly,

Devastated,
Southampton.

Okay, Matt's turn to reply.

"Look, I'm really sorry ,okay? I was assured that the footage we shot on that day would be used in the third programme. Believe me, I'm as embarrassed as you are upset, because most of my friends and family taped the programme and have given me nothing but grief since. All I can say is that Net Attack *didn't turn out to be quite as good as I thought it would be. Did you think the programme made any sense? No, me neither. Sorry. Please love me, really. I'm nice, no... noooo..."*

That's enough of that, thanks.



"WROD WROD WROD..."

Dear *The One*,
Are my friend and I the only astute readers you have? Are we the only ones to pass your intelligence test, the test called 'find the odd footy player and place him in a team where he will belong and be cared for and respected, blah, blah' that you cunningly disguised as a typographical error?

Oh yes, we have the answer (and it isn't — control yourselves — '42')

The answer is this: Put Lee Shape into a team called ... ta daaa... 'MunchBunch United'. His team mates would be: Mark Muller, Adam-Ski, St Ivel, Brian Bio, Fruit Corner Freddy, Harry Hippo Pots, Tony Twizzle, Peter Prize, Tesco's-own Trev, Stuart Sainsbury's-own and Extremely Low-fat.

Perhaps you meant the team to be 'Squarsie FC' comprising these players: Roger Rhombus, Terry Triangle, Simon Square, Omar Oval, Cyril Circle, Sanjay Sphere, Raymond Rectangle, Prince Pentagon, Oliver Octagon, Freddie Star, and... Lee Shape.

Maybe, though, you meant Lee Sharpe in your 'Fancy Football Tournament'? Please enlighten us.

By the way, don't think that we've not noticed Andy and Simon are one and the same, or that Matt is Dougie off of *EastEnders*, because we have. Oh yes indeedy.

Lisa and Becki,
Southampton

P.S. How about this as the tie-breaker: "wrod wrod wrod wrod wrod wrod wrod wrod wrod wrod wrod wrod" Twelve 'wrods' exactly, we think you'll find. Ho ho ho.

Oh very clever. Last issue, as some of you may have noticed, we introduced our special code (see News, this issue), but unfortunately we forgot to tell anyone else about it. Therefore some people may have thought that there was an abnormal amount of typographical errors in the magazine, but that wasn't the case. Or something. Oh bugger — look, we're sorry. We're only human, you know. Don't you ever make mistakes? Sob.

"WE ARE BEING DONE A LITTLE"

Dear *The One*,
Perhaps you could answer a question for me concerning coverdisks given away free with magazines.

Some people (like myself) buy maybe four, five or even all six of the main Amiga magazines each month. But there is one annoying feature with the coverdisks. Sometimes, as many as three or four of these magazines 'give away' a demo of the same game on their disks. This month, three magazines that I have bought each had a demo of *Banshee* on their disks.

You may think I'm being awkward because, after all, they are free. But why should the public be subjected to the same game three times? Aren't we being done a little?

Can the magazines not come to an arrangement and offer a different demo to their rivals? No doubt a person buying your magazine (which I always buy) might not buy it if the same game is on, say, *CU Amiga*.

By the way, *Banshee* was on your coverdisk, as well as *CU Amiga*'s and *Amiga Power*'s at the same time.

Maybe you won't print this letter because I have written about a sore point, but it would be nice to get alternatives every once in a while.

Incidentally, keep the mag just as it is. It's the best currently available.

Paul Iddon,
Preston.

Sadly, Paul, the likelihood of us coming to an arrangement with our rivals is slim, because that's what we are: rivals. The Banshee situation was unavoidable. The competition for demos is so fierce nowadays that software companies realise they can get their demos on more than one Amiga magazine if they don't agree to run it exclusively. So in many cases we'll be told, "I've got a demo but I've sent it out to everyone," at which point we and all the other magazines start working out each other's disk deadlines, trying to calculate who'll be out first. With Banshee, we realised we'd be out slightly after the other mags (it was only by a matter of days) so we went with it, mainly because we were carrying three coverdisks on that particular issue and if you didn't have an A1200 or had already played the demo then there were still eight things to play. However, if a demo is good it's unfair not to run it if we suspect that another magazine will be using it. That way, loyal readers who buy only The One would miss out. And we can't have that, can we?

"YOU'RE THICK, FOR A START"

Dear Loves,
Oi you! I wrote to you last month complimenting your coverdisks and and you didn't print it, you swines! Well, now I'm going to take you down a peg or two.

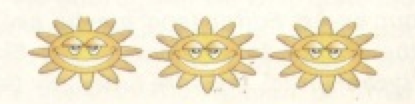
I'd like to say what's crap about the mag. You're thick, for a start. In 'Boot Sector' last month you printed a picture of *Banshee* instead of *Tanx 'n' Stuff*, or was this just Matt? On the Fancy Football form you printed 'complete the following statement in twelve wrods or less'. Durr.

Stop putting so much Sellotape on the coverdisks. I don't pay £3.95 for a ripped mag. And stop thinking you're funny. For example, the 'Readers Reviews' were crap. 100%, 100%, 100% — durr, I've laughed at funnier *Panorama* programmes.

Why did you put *Heimdall 2* on the coverdisk? It's crap — I can't get off the first screen.

Matty,
Leeds.

What well-reasoned prose, Matty. In fact, have my job — I'm sure you could inject some real humour into The One *(you could put 'durr' all over the place — that would be funny). Oh dear, I can feel the sarcasm creeping back, so I'd better sod-off for another month. Bye!*



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ANCO

WIN!

AN A1200 AND FIVE GREAT GREMLIN GAMES PLUS T-SHIRTS AND COPIES OF K240 FOR THE RUNNERS-UP — ALL COURTESY OF GREMLIN

Last month's issue was special in many, many ways. Firstly, we gave away three disks with nine things to play on them. Secondly, we had quite a good cover for a change. Thirdly, we went all anarchic and spelled loads of words incorrectly (what's that saying about people in glass houses not throwing stones?). And finally, as Trevor McDonald might say with a cheesy grin and a crafty wink (there could have been a nasty typographical error there, don't you think?), Andy got all hot and sticky over *K240*.

Andy's love-in with *K240* was perhaps the most surprising of all. You see, our disks can be quite good sometimes; this cover has turned out okay; and everybody knows that we're crap at English. But — but! — Andy never, ever likes anything. Ever. Pever.

For example, we were strolling down the street the other day when Matt discovered a small brown parcel in the gutter. On closer examination, its contents were revealed: over a million pounds sterling in used notes.

"Fan-tastic!" we all exclaimed, glancing over our shoulders to make sure that we weren't being set up by the 'Filth'. Immediately we began working out exactly what we'd purchase with our newly-acquired cash. Boats, planes, big houses, fast cars...

"Bug-ger!" interjected Andy, rather depressingly, "I'm really, really fed up."

Feeling obliged to probe further, ('cos he's still a bit new) we asked Andy to elaborate, even though we weren't particularly interested.

"Well," he continued in his gruff, whining way, "it's just that I missed *EastEnders* last night and I was really looking forward to catching up on the latest escapades of the cockney characters."

"Who cares," we offered blithely, "when you can afford to buy the BBC and still have change for a packet of fags?"

Before he had time to reply, a coach full of scantily-clad girls came hurtling around the corner. It was so overladen with 'babes' that as it passed by, several fell out, straight into our arms.

"Fan-tastic!" we shouted as we ogled our new — ahem — friends.

"Bug-ger!" moaned Andy. "I forgot to pick up my copy of *Readers' Friends* this morning. I pore over every issue for at least seven days and this is going to throw me out for the rest of the year."

"Who cares," we chorused excitedly, "when you can look at the real thing? For free."

Before he had time to reply, the sky filled with strange amber clouds and a torrent of icy liquid came flooding from the heavens.

"Fan-tastic!" we screamed. "It's just started raining lager."

"Bug-ger!" Andy lamented, "my trousers are too short, making me rather unattractive to the ladies and preempting lots of childish 'who's died?' jokes."

Then, just as the Welsh windbag stopped grumbling, world peace was suddenly declared.

"Fan-tastic!" we sang, before running up to total strangers and hugging them.

"Bug-ger!" said Andy...

Etc.

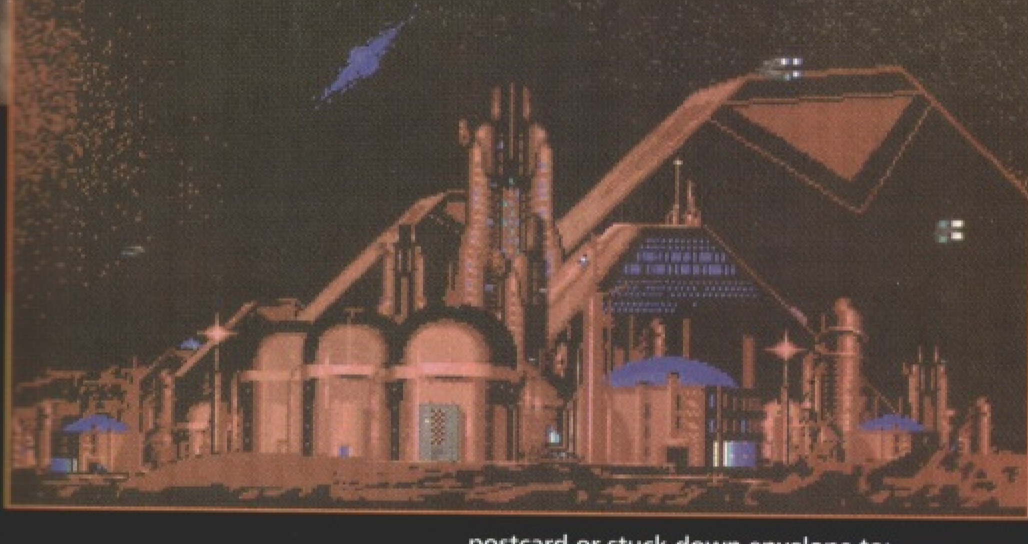
So, as you can see, Andy Nuttall is not the most cheerful of chaps, which makes his affair with *K240* all the more out of character. "Gremlin has unashamedly produced a game in the style of *Populous* and *Dune 2*, but even if you have both of these I'd still advise you to buy it," he spouted before gibbering embarrassingly and imitating a chicken. So it must be good.

I know what you're thinking; you want a copy of *K240*, don't you? But you're too tight to pay for one, aren't you? Well, we wouldn't expect anything less from you scumbags, which is why we've teamed up with Gremlin to offer you the chance to win an A1200, and copies of *K240*, *Legacy of Sorasil*, *Zool 2* (A1200), The Lotus Trilogy and *Premier Manager 2*— making a total of









six things to play! Five runners-up will each receive a copy of *K240*, which is still a great prize to win.

GIMME, GIMME, GIMME!

Oh calm yourselves, will you? All things come to those who wait, and this is no exception. So all you have to do to stand a chance of winning the A1200 and the games is wait. And then correctly answer the five stupidly-difficult questions below. And then stick the answers on a postcard or stuck-down envelope to: Maths-tastic! Competition, *The One*, 30-32 Farringdon Lane, London EC1R 3AU. And make sure your entry reaches us by July 28th. And make sure that it's the first one picked out of the hat after that date. If you're only interested in winning a copy of *K240* (and who can blame you?) then make sure that your entry is either the second, third, fourth, fifth or sixth to be plucked out of the aforementioned hat. It really is as easy as that. All the usual *The One* competition rules apply and the Editor's decision is final.

THE QUESTIONS

1. If K=2, what is K+2+4+0?
(A) 7
(B) 8
(C) 9

2. If K=3, what is (Kx2)+4+0?
(A) 10
(B) 11
(C) 12

3. If K=1, what is Kx(2+4)-0?
(A) 6
(B) 7
(C) 8

4. If K=4, what is (K÷2)+4x0?
(A) 0
(B) 4
(C) 6

5. If K=5, what is Kx(2x40)?
(A) 400
(B) 500
(C) 600

What goes up must

And never before have we felt so low. In this special report, Gary Penn does what he seems to do best these days: complain.

The recent ECTS at the Business Design Centre, Islington, London was like some sad scene from *The Stepford Wives* or *Invasion Of The Body Snatchers*: here was a collection of characterless shells thoughtlessly chanting the same words over and over again: "Silicon Graphics ... compact discs ... interactivity... " And so on (and on and on). And on. The dirge reflected the 'product' — the so-called future of computer entertainment: rendered imagery with about as much life, originality and interaction as a stale bum egg. If, like me, you have been playing games for years and prefer having fun to indulging in 'serious' interactive entertainment, it doesn't take long to realise that all these new-fangled 'home entertainment systems' are unlikely to be offering anything fresh on the gameplay front. It makes you appreciate some of those old favourites and wonder why you ever even considered trading in your Amiga for something (allegedly) bigger and better.

The costume characters sent forth by publishers to create 'product awareness' were on their best behaviour at this latest show. Apparently (unfortunately, I missed this), but at another show last year, Mario almost (literally) had the stuffing kicked out of him by *Alfred Chicken* and Pierre le Chef. The ruck had to be broken up by *Captain America*... and resumed when the hero departed. (There's a game in here somewhere, surely...)

Gossip-wise there's little to write home about. Artist David Rowe (his illustrations used to adorn many a Commodore 64 cassette inlay) is turning his hand to the computer screen with the graphics for a new version of *Tir Na Nog* — but not for yer actual 'normal' Amiga, so there you go. Never mind. OK let's take a quick butchers at what's on offer for the Amiga this year...

Well, 21st CENTURY ENTERTAINMENT is still busy coding *Pinball Illusions*: the multiball feature that every Dreams and Fantasies player, er... dreams and fantasises about will be ready for release around October time. "We spent so long developing the best possible pinball engine," says 21st Century main man Andrew Hewson, "we see no reason why we shouldn't make the most of it."

And they will... *Pinball Illusions* should keep us happy until mid-1995 comes alive with *Pinball World* — quite literally a world of pinball; a pintable taller and wider than any ever seen before, and probably a practical impossibility in the real-world. When Andrew Hewson starts talking about it, his little eyes light up like lights on a pintable. It's a pity, then, that only the A1200 and CD32 are likely to do the same.

So, ADVENTURESOFT's 'graphic adventure' (or, if you prefer 'interactive movie/novel') *Simon The Sorcerer* has made it to the CD32 — with speech from Chris Barrie (Rimmer from out of *Red Dwarf*) and *Spitting Image*'s Roger Blake making it the first 'talkie' adventure produced in the UK. I say: Big Deal — the spoken words only make it even more like one of those sad talking books (but with animated pictures). A sequel's in production, but I don't care (there's no way it's coming to the Amiga anyway) — I have had it up to here (points to sphincter) with that style of limited, multi-disk puzzle-solving stuff. I'm gutted (no, really) that we won't be seeing any more of them on the Amiga.

At least CODEMASTERS is creating a sequel to *Micro Machines* for the Amiga (and CD32 for that matter). Twice the speed, vehicles and courses are promised in time for a November release. About the same time, funnily enough, as *Psycho Pinball*, from the original *Micro Machines* team who have apparently spent some two years developing realistic ball movement. It's only on CD32 and features multi-player, multi-ball action complete with five sub-games.

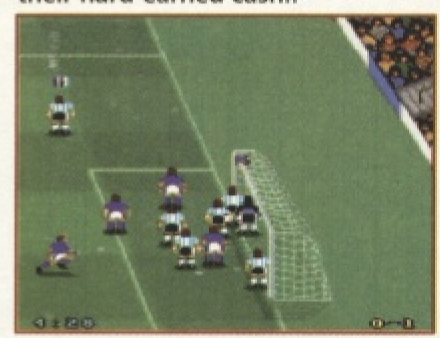
DOMARK's only confirmed Amiga releases are a *Championship Manager End Of Season Data Disk* (phew!) and the sequel of sorts *International Manager* (ho hum). There's not much more than "a good chance" we will see Mike Singleton's updated strategy-adventure hybrid *Lords Of Midnight* (plus a golf simulation), the console platformer *Marco's Magic Football* (but then, there's always *Soccer Kid*), and the motorbike racing simulation *Kawasaki Super Bikes*.

ELECTRONIC ARTS reckons it won't be converting its playable NHL ice hockey simulation to the Amiga, but then it said that about *FIFA International Soccer*. EMPIRE's *Soccer*, as written by Graftgold, doesn't look as 'together' as I expected, more's the pity. FLAIR has *Surf Ninjas*, *World Soccer '94* and *Deadly Racers*, while GRANDSLAM is full of surprises with *John Harkes' World*



Cup Soccer and a ßwacky racing game called *Bump And Burn* (reviewed on page 58 in this issue). Be still my beating heart.

The Japanese giant IMAGINEER's decision to add yet another log to the fire with *Kick Off 3* for the Amiga is, well... awfully kind, I suppose. The game has loads of new features, but doesn't appear to have made more of *Kick Off*'s potentially interesting control mode. C'est la vie — but I bet it will be the best of a bad lot released to relieve punters, delirious with World Cup fever, from their hard-earned cash..



What is it — seven years since the oft-imitated *Dungeon Master* first appeared? Six on the Amiga? A sequel's been a long time coming, but it's here — almost. INTERPLAY doesn't seem convinced by *Dungeon Master 2*'s looks, which is noble, but I say: why worry if the playability's strong (and it seems no worse than the original).

I don't know about you but I'm

come DOWN

bored with the predictable, oh-so-serious MICROPROSE style of simula-



tion with all those tedious samey missions and intermission screens. Good news — for me at least, then — is that the Amiga won't be seeing many more of them. Speaking of missions, *Impossible Mission*, as in that Commodore 64 classic from Epyx, is getting a new lease of life (as WiPed last issue) and the unofficial sequel to *Laser Squad*, *UFO*, will be out within the next couple of months.

MILLENNIUM — here's a sad sign of the times... *James Pond 3*: *Opera-*



tion Starfish is "too big" for the A500s and 600s of this world, so only A1200 and CD32 people can play the best (but not final) instalment so far. Millennium's new character, *Pinkie*, may look unusual, but his platform-based exploits don't seem radically different to what's come before.

To be honest, MIRAGE's *Rise Of The Robots*, the combat game with rendered characters, looks like just another over-hyped beat-'em-up. Now is that down to a perceptive or blinkered viewpoint on my part?

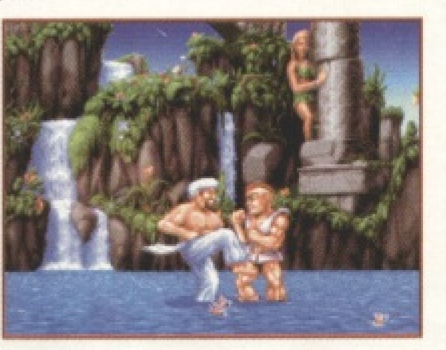
OCEAN is shouting about its fantastic-looking *TFX* (still a long way off) and *Odyssey* (even further), and why not? Both look stunning on the PC so let's hope that the A1200 and CD32 versions are just as groovy.



PSYGNOSIS reckons it won't forget the debt it owes to existing formats (such as the Amiga) as the company continues its journey through the over-hyped world of the compact disc and multimedia. But that doesn't seem to mean it will carry on supporting them. Amiga *Lemmings 3* is on the Autumn horizon — "Bigger, better, more frantic fun, another *Lemmings* best-seller in the making!" says Psygnosis. That tells us a lot.

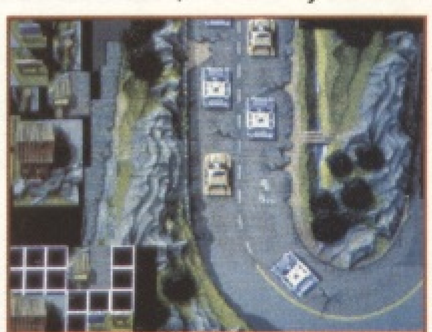
RENEGADE is supporting the Amiga "because the software still sells lots, it's as simple as that," says Tom Watson. "When it stops selling, we'll stop supporting it. Most Amiga gamers have been around for a while and they've played a lot of stuff and made buying mistakes and learned from that. They now know what they want and they buy it, so you have make sure everything you release now is... the best."

The first of the best to come from Renegade is *Elfmania* (see this month's review on page 50). "Obviously I'm going to say it's really good fun," says Tom Watson, obviously, "but there are two key reasons why *Elfmania* is so good: one, there's no nasty violence — it's all cartoony in the best possible Scandanavian /Japanese liberal taste; two, it's not like other fighting games — there's a new dimension with a resource issue where money equals energy. You 'hire' fighters to fight bouts and make your own way through the levels - it's not the linear formula where you reach the end and that's it. You



don't have to tackle the big guys immediately, but you will have to take them on eventually. You get more time to enjoy playing it."

The Fin-tastic Stavros Fasoulas' failure to convince a UK publisher to take on his odd-ball *Galactic* hasn't put him off his stride. His development unit Terramarque has put the finnishing (bad pun there) touches to *Elfmania*, and Stavvy is back in the designer-programmer chair with *PID* (the translation is PI Dollarally — a private investigator who catches crooks for cash). It's Stavvy's answer



to computer-based race'n'chase action a la *The Blues Brothers*, *Bullit* etc. If the feisty Finnish fella puts as much energy into *PID* as he did with his earlier works and places more emphasis on rewarding high-speed driving action than punishing time trials, I'd put money on *PID* turning out to be a right playable display of top-down racing.

Something that is like something popular but not like everything else is *Sensible World Of Soccer*. "It's an extension," explains

What goes up must come down

Tom Watson, "it's been a progressive development from the original through 1.1 and the Mega Drive version to this. It's still *Sensible Soccer* — if it ain't broke, don't fix it — but not stuck in one particular football niche. It has everything for everyone interested in football, and it's not over-clever. Jops and Sensible love football and they're writing the game they want to play. You really can ignore all the management stuff if you want, but if it does interest you, there's an amazing management game in here."

Here's something to get the hormonally-imbalanced tossing in their sleep... This latest show saw a return to form for SYSTEM 3's Mark Cale with his gaggle of gorgeous gals to get the guys gagging (and they did). They couldn't play *Putty Squad* but, strangely, nor could anyone else in their presence...



The Putty character has potential which wasn't fully realised in the first *Putty* game — and, to be frank, isn't any closer to hitting the mark in *Putty Squad* (effectively more of the same, which I suppose is no bad thing if the original rang your bell). System 3 is aware of this and is building up for an intense, lengthy tweaking session to make the most of what it has (on the SNES) before the Amiga conversion goes too far. If System 3 can place more emphasis on the (literal) flexibility of the Putty character, *Putty Squad* will become more than just another traditional recipe platformer with fancy icing.

TEAM 17's Martyn Brown is in typically ebullient form: "*Arcade Pool* is just so playable and polished. It's got a great feel, and every type of pool game is in there — you can play any type of set-up. We looked at all the other pool games; Archer's looks good but... All these options, though — it's been a headache doing them and a nightmare testing all the features. The CD version comes with *Superfrog*. We want to fill the rest of the CD with an audio track sampled from a pub, for that authentic ambience while you play pool.

"*Ultimate Body Blows* for the CD32... It's the final word on *Body Blows*. We asked people what they liked and didn't like about *Body Blows* and *Body Blows Galactic* and then fixed it. This is faster, has all 22 characters from both games — and you can fight all of them, one after the other, in the Tag option."

But what of the future, Martyn? "There's a lot of new talent out there. Some Spanish guys were round with this game called *Vital Light*; it looked gorgeous but it was almost impossible to understand what was going on. We get a lot of people approaching us because they like the way we work." The latest addition to The Team is *Stardust* programmers Bloodhouse. "They'll be doing loads of stuff. It's early days yet, but already there's been talk of the possibility of *Project X 2*... There'll be more A1200 stuff first and possibly down to the A500 — with 1Mb minimum. The *Alien Breed* guys are working on some stuff but we won't announce that until September. We're not going to change our attitude — we haven't since we started — if anything we're stronger now; we've learned from our mistakes and other people's. We're still doing what we want to do."



Apart from the official World Cup game, I wouldn't expect to see any more Amiga releases from US GOLD. Even good old dependable VIRGIN is turning its back on us (must be something to do with the change from Games to Interactive Entertainment)... *Sensible Golf* looks like being Virgin's (and Sensible Software's for that matter) last ever standard Amiga release. "It's the *Sensible Soccer* of golf," says producer Pete Hickman, "that's why it's so good."



The conversion of *Cannon Fodder* to the CD32 comes complete with a digitised version of the video of the Sensible Software's hit single War (Has Never Been So Much Fun), PLUS a rendered cartoony introductory sequence AND no extra levels but all the classic feel and action that made war so much fun — and *Cannon Fodder* a Number One among Number Ones. Before then, brace yourself for *Crash Dummies* starring Slick (or is it Spin?). "It's the best console conversion ever seen — it's identical to the



SNES original, except it's on floppy disks," said a Virgin spokesperson. "It manages to get across the message of 'buckle up for safety' in a surreal but effective way." Quite.

The 3D World War II flight-'n'-fight simulation *Overlord* is "from the same team as the excellent *Reach For The Skies* — need I say more?" says producer Pete Hickman. Yes, but not now. (See our WiP in the May issue).

Finally, A1200 and CD32 owners can look forward to Virgin's two most recent console smashes, *Jungle Book* and *Aladdin*, towards the end of the year.

And, er... that's yer blimmin' lot! Until next time...



As much as we like him, and appreciate the way he trundles out the same old show report year after year, the opinions of Gary Penn are not necessarily the opinions of The One.

ONE ON ONE

(*Left*) Well here's the man himself, and what a handsome devil he truly is (your words, not mine, Tony!). "I've been in the industry for ten years and am absolutely paranoid [about piracy], so any version that has gone out of here has been totally fingerprinted, and I've personally got half a dozen of my 'Mafia boys' ready to 'talk' to anyone who sends it out — so I'm positive that no code will leave these premises until ship-out date."



This is Striker, the official mascot for the World Cup. US Gold has included this skillful dog throughout the game to lead you through the options and various practice set-ups.

Mine's better than yours

If it's World Cup '94 Senior Producers you're looking for, you've come to the right place. Matt Broughton staples his new dictaphone to the 'Man from US Gold' and asks lots of girly questions...

Tony Bickley is a man with a fair history in the computer games industry. Here's the potted version. Starting ten years ago at Thorn EMI as an Assistant Programmer, he worked his way up to Team Programmer, and then to Team Leader for an educational company. He moved on to British Telecom as a Software Development Manager, looking after the Firebird label (which had the original *Elite* for the Spectrum, of all things). He spent three months at Melbourne House (*Penetrator*, *Hobbit* — see, I know my old games!) and then went on to be Senior Software Producer at MicroProse for three years. He's now been at US Gold for nearly two years as Senior Producer, with *World Cup '94* under his wing...

So how does it all work down at US Gold HQ, then?

Tony: Well, we tend to be team based, with a project assigned to a specific producer and once a month we have round table meetings to ascertain how it's all going. The producer looks after the project from original concept right up to when it hits the warehouse, so he's responsible for everything from initial concept through to putting the actual design team together, managing that team, overseeing code production and generally maintaining the resources and scheduling. The producer is also responsible for overseeing any QC (quality control) and though we don't deal with the duplication itself, we do have to create the masters and test the code etc.

And how did you come to get the World Cup licence?

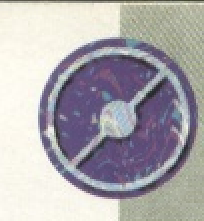
Tony: Because of our involvement with the Summer Olympics and then with the Winter Olympics titles, we've got quite a good tie-in with Time Warner. When the licence came up we were just offered it, and because we'd enjoyed considerable success with the Olympic titles, both in terms of quality and sales, we took it.

Are you aware how many football games are due to be released within the next few months?

Tony: I wasn't sure how many, but I was expecting it because I've done two other footy games and they've both coincided with the World Cup. Last World Cup [1990] there were 29 other football games out there and 23 football management games. This year, I was expecting a flood of them, and as usual it happened.

Does the scale of the competition frighten you?

Tony: No, because I've had 14 months to prepare for it. You see, we decided to go a certain way with the project. Without naming other soccer games, some have gone for large chunky graphics and superb crowd sounds, and have paid the price in terms of gameplay — because you've haven't got enough RAM for both. These games might look incredibly beautiful and sell very successfully, but they don't play well. Others have gone for incredibly small sprites, virtually no sound effects or special effects, but boast awesome gameplay. We chose to go somewhere down the middle. *World Cup '94* will





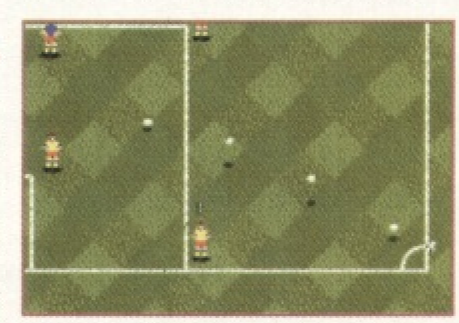
be reasonably pretty, with decent sound, and as much gameplay as possible. We've done a fair amount of market research all along the way and I think we've achieved what we set out to do — which was basically to produce the most playable game for *anybody* to play.

How have you made it the most playable for 'anybody'?
Tony: Basically, you can play the whole game by pressing one button all the way through. It does automatic shot at goal from the penalty area, automatic tackling if you haven't got the ball, automatic passing if you have got the ball — so someone who's never played it before, could play straight away.

And how have you catered for the real football fanatics?
Tony: Well for the football people [probably look like Bertie Bassett only with footballs for heads — Matt] it's also got the power shots, the kicks with after-touch, the chips etc. as well as the full- and medium-powered shots. For the real football aficionados you've also got the power of our tactic editors, which I think are second to none.

As far as I know (and I've looked at most of them) there isn't a formations or tactics editor which comes anywhere near the power of ours, except on some of the player/manager games where they don't play football as such. So as I say, what we've tried to do is get a game that anyone can play straight off, and a game that's fully 'customisable' to the way you like to play — so you can adjust the 'glue factor', the speed of the players, the power of the kicks etc. etc. This means that if you like the way *Sensi* plays, you can adjust ours so that it feels the same — if you prefer the way *Goal!* plays, you can adjust the game accordingly. And these settings are for individual teams, so if you want to play with one setting, and your friend wants to play differently, that's not a problem.

"Basically, you can play the whole game by pressing one button all the way through," admits Tony. It does automatic shot at goal from the penalty area, automatic tackling if you haven't got the ball, automatic passing if you have got the ball — so someone who's never played it before, could play a game straight



Here we can see *World Cup '94* doing its best to look like a cross between *Sensi* and *Striker*. "...if you like the way *Sensi* plays, you can adjust ours so that it feels the same — if you prefer *Goal!* you can adjust the game accordingly. And these settings are for individual teams, so if you want to play with one setting, and your friend wants to play differently — that's no problem," says Tony. Again.



I'm a bit confused by this picture as it seems to show not only a player about to take a throw-in, but a second mystery ball already on the pitch. History tells that many years ago a Sir Augustus Johnson Bt. was tragically killed when a ball was 'kicked very hard at his face.' To this day, the ball can often be seen wandering the pitch looking for lost souls... I made that bit up actually.

(*Right*) Oh my word! I'm afraid No.3 has just shown No.7 exactly why they call him 'bloody boots'. Mind you, he won't get away with it, because here comes the ref' and he's not very happy. Look, he's even got a nice little book to write his shopping list in. Or something.

Have you seen any of the other footy games in production?
Tony: I've seen them all, I've read every review, preview [and igloo?] that has appeared in at least the top 10 magazines [definitely not The One, then], and I've got hold of all the demos and production copies available at all the recent shows — so yes!

And are you still confident that World Cup is the best?
Tony: Yes... I mean, to be honest there are certain aspects of the game that don't quite match up to the opposition, but there are others that completely hammer them. So I think *World Cup* comes out on top *overall*. Mind you, if I didn't think that we wouldn't have released it yet.

How are you approaching copy protection with World Cup?
Tony: I haven't decided for the floppy versions to be perfectly honest, but we'll probably go for a manual protection — it's tough enough and I don't like penalising users by installing disk protection. We'll be looking for reasonably heavy ship out, and therefore by the time the pirates have the game cracked we will have done most of our numbers. I've worked in the industry for 10 years and am absolutely paranoid about piracy, so any versions that have left the building have been totally fingerprinted, and I've got half a dozen of my 'Mafia boys' ready to 'talk' to anyone who divulges it — so I'm positive that no code can escape these premises until ship-out date.

Is this your general stand on copy protection?
Tony: The bigger and better the game, the quicker it will get cracked. I think what you have to try and do is minimise piracy without inconveniencing the genuine user, and the best way to do that is to stop 'little Johnny' giving it to his mates at school — you're never going to stop the professionals. You're really trying to stop the casual copier until the pirate copies hit — which could be any time from five days to five weeks. Hence, the faster you do your big ship-out the better.

What do you think of the general Amiga scene right now?
Tony: I still see it as a reasonable format. It's not faring as well as it could against some in the PC market, and to be honest a lot of the problem is down to Commodore themselves. I mean, I produce *World Cup* for the Amiga, and there are 10 different machines that I have to test it on — not to mention the number of different drive types per machine. The number of different permutations I have to run through is just a nightmare! Having said that, I've just been assigned my next Amiga project, so we will still be producing into 1995.

What are your views on the CD32?
Tony: We are definitely supporting it. At least a third of our projects will be appearing on the CD32. I think CDs are the way forward at the moment, but not really with all this 'video wall' technology that everyone seems hooked on. I think you concentrate on gameplay and if you can use the video technology — fine, but if you can't, just concentrate on the gameplay. It's a more reliable media, it's huge compared to floppy, and if you can write a game that doesn't need fast disk access then it's a definite step forward.

What are your next projects?
Tony: They're all under wraps at the moment I'm afraid, but one is an Amiga arcade/action game in the *Flashback* mould, with Rotoscope characters and very realistic action, based around 'good saves the world'. [Hurrah!]

Cheers then, Tony, we look forward to reviewing World Cup next issue.





WORK IN PROGRESS

Matt's throat hurt. "Er, Mr Broughton," said the kindly Indian doctor reaching for a knife that could only be described as 'sharp', "I'm afraid this will most definitely have to come out."

"Are you sure?" Matt dribbled as the instrument was placed in his mouth.

"Oh yes," he replied. What could be wrong with my tonsils, thought Matt.

"The thing is Mr Broughton, you don't have a normal pair of tonsils! I'm looking at this month's Work In Progress."

Later as Matt skipped home, he glanced at the Thing floating in formaldehyde, and realised that it was. Of course.







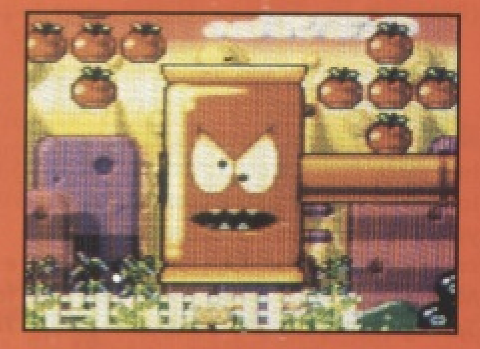
RUFF 'N' TUMBLE....32

We thought this game was called 'Duff and Grumbles' and as a result asked Andy Nuttall to check it out. Never mind, at least Renegade has got a brilliant new platform action game for him to look at while he's there!

KICK OFF 3...36

We accidentally read the title as 'Moaning Old Woman' and thought Andy Nuttall would be perfect to preview this game. You may have noticed a pattern forming here, but don't worry, while he was busy grumbling about the price of leeks he also managed to get the low-down on Imagineer's smash hit footy game.





DRAGONSTONE....40

With *Darkmere* only just out on the shelves, here comes the game that was meant to be its sequel. Simon Byron does lots of sit-ups and about twenty push-ups every morning in preparation for this top-down hack and slash opportunity. Grrr!



MARVIN'S MARVELLOUS ADVENTURE...42

Matt Broughton takes a break from tonsorial indisposition to carry a steaming hot report on what looks like a platform game from 21st Century. And what's more, it's for the CD32. And what's more more it looks quite nice too. And, er... lots of other things as well. I kid you not.





SUPER STARDUST...44

The jolly damn good just got, er... jolly damn gooderer. Anyway, never mind the intricacies of our native tongue, let's have a good old poke about inside the souped-up version of the Asteroids-y game that blew everyones pants off first time round. Simon Byron grabs hold of the Bloodhouse team and screams 'BANANAS' very loudly into their ears. (Nope, I don't know either — Simon.)

VALHALLA...45

An overhead adventure with a difference — it speaks to you. Yes! If you read last month's news feature you'll no doubt be wondering what all this is about. Matt Broughton pins Vulcan against the wall and pummels them until he realises that we've reviewed the game in the same issue on page 56. Sheepishly he lets them go.



EMBYRO
ON THE BALL
SPACE CHECKERS...46

Matt Broughton has his Mini WIPS quite literally cut down to three this month and therefore improves the overall quality by sulking and acting much like a four year old would if you nicked one of his Smarties. Or one of his Refeshers. Or slapped the back of his legs repeatedly and for no apparent reason.

RUFF & (VERY NEARLY) READY

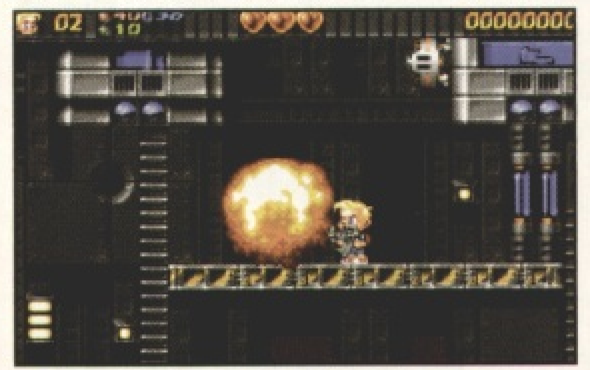
Sounding more like a mid-50's Western Star than a video game character, Ruff Rogers is about to hit the small screen in a big way. Andy Nuttall finds out just what the hell is going on. Well, sort of.

PROJECT: Ruff 'N' Tumble
PUBLISHER: Renegade
DEVELOPERS: In-house: Jason Perkins (Programming); Robin Levy (Graphics); Richard Joseph, Jason Page (Music)
INITIATED: March 1994
RELEASE: September 1994. (Probably.)

"This is Bobby Tinhead, the stupidest of the Tinhead family," says Jason. "His attack move is to just duck his head and run! When you shoot him, he just falls on his backside, then gets up and runs at you again." The coins, incidentally, are unused marbles — once you've collected all the marbles you need, the others turn into coins which can give you loads of points

Jason Perkins is a fine example of an industry veteran: he's young, he's enthusiastic, and he's been programming games for as long as he can remember. Many of you will no doubt recall some of his creations for the Commodore 64: *Monty on the Run*, *Thing on a Spring*... ringing any bells yet?

Experienced though he undoubtedly is, Jason has not yet produced any finished games for the Amiga, despite the fact that he's perhaps best known for initiating *Apocalypse* for Virgin — but thankfully, that's all about to change with the release of *Ruff 'n' Tumble* through Renegade. And what's more, I'm confident it's going to be a stormer.



Even the explosions aren't simply ordinary. Each stage of the blasts has been painstakingly drawn, creating an organic effect which looks remarkably realistic.

Although it's essentially a platform game, *Ruff 'n' Tumble* is so good I reckon that the mockers of the platform genre are going to have to eat their baseball caps. The emphasis is on sheer playability — Jason's avowed aim is to produce the most playable platform game ever — though what he's shown us so far is much more than that. In Ruff you'll discover crisp, clear graphics, powerful music, and the driving force that's missing from so many platformers.

> **"We wanted it to be fast and furious so that there's more to do than just solve puzzles."**
> Jason Perkins, Ruff 'n' Tumble programmer.

Ruff Rodgers, the star of *Ruff 'n' Tumble*, is a cheeky little chap with big, blue eyes and a big, shiny gun. "We want to give Ruff a bit more character than you find in most games," says Jason. "We've come up with this band of Doctor Destiny's foot soldiers called the Tinheads." The Tinheads are, perhaps unsurprisingly, a 'bunch' of robotic adversaries — but instead of the cold and relentlessly evil types portrayed in *The Terminator* etc — Tinheads are cute. They still try their best to kill you, but at least they do it with a smile and a song.

As Jason shows me Ruff, I detect a certain confidence. He talks unbelievably quickly, demonstrating the game and burbling technical details along the way, pausing only when I interrupt to enquire what the hell he's talking about. When he plays he's on a high (that's figuratively, folks!) and a programmer who gets really engrossed in his own project is a sure sign of a good game.



Here we see Ruff in action, gaily collecting a huge row of coins. He looks really happy, don't you think? Although he'll probably be laughing on the other side of his face when those floating things are activated — because they fire real bullets, so we're told.

The blue crinkly platforms are slippy-slidy worlds, where so much as a step can send you skating off like a madman, directly into the path of an oncoming Crawler. Looks nice though, eh?

HIS WEAPON

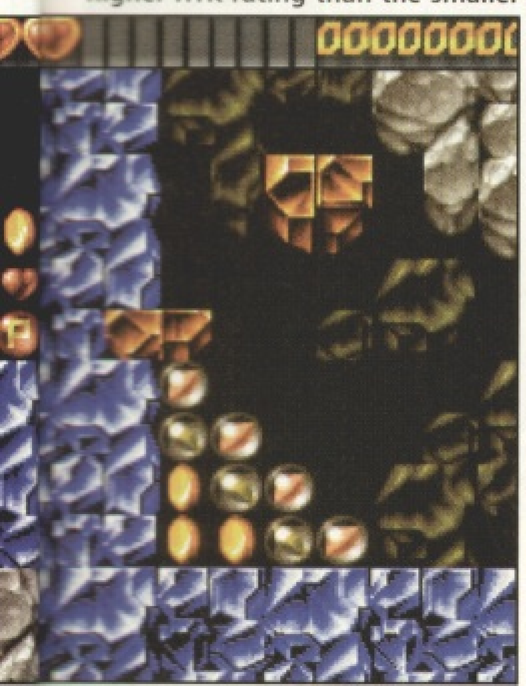
Shortly, Jason reaches a point in level two where the baddies aren't in their correct places. "We would introduce new characters here — if we had them!" he confesses. "Which we will, of course. Now, this is where we introduce the new weapons." Cleverly, Jason realises that switching the subject to large shiny guns is a guaranteed way of ensuring I don't ask too many questions about the current lack of characters.

"When you get to the second level," he offers, " you will find big guns — rocket launchers, that type of thing. Here, we have a machine gun [you'll just have to imagine this], which along with the rocket launcher is the only weapon we have implemented so far." I have to say, incidentally, that the rocket launcher is one of the most impressive bits of

firepower I've ever seen in a computer game. As well as being hugely powerful, the movement as it accelerates away from young Ruff is very realistic. "It took us a long time to get the feel right as you fire the weapon," says Jason.

The current arsenal will eventually be augmented by a laser, a flamethrower, and a three-way, er... thing. "Another problem is balancing the HTKs," Jason informs me.

Excuse me, the what? "HTKs," he explains. "Hits To kill. It's a technical term meaning the number of hits a character can take before dying." Oh, those HTKs. Of course, I knew that. Go on, please. "The rocket launcher and other weapons have to have a higher HTK rating than the smaller



guns, so that when you 'tool-up' you feel hard."

Platform fans will no doubt be curious as to the number of levels you can expect, and you'll be pleased to know the answer is 24 — and they're big. Split into four worlds, each containing six levels, each slightly larger than the last. Each level, true to form, has an end-of-level baddie, with metallic looks to match the Tinheads. The first is a tin owl, which flaps and flutters manically around the screen. "We toyed with the idea of setting these things up," says Jason, "so that when you blow their heads off you find a Tinhead inside controlling it and moving it around, but I'm not sure if we'll do that now."

"I'm not a very mathematical programmer," he confesses, "but I was speaking to someone at the ECTS show who will be helping me to get a more 'swooping' action on the flying end-of-level baddies." Call me old-fashioned, but I thought the concept of idea-swapping between programmers had been lost in this age of conglomerate software pro-

EE'S LOST 'IS MARBLES

Robin Levy is the man who created all the lovely graphics you see before you. About seven years ago, in his own words, he was "a bit of a sad act who wandered into a local computer shop and met up with two guys who thought they could crack games — but they couldn't really."

Those two guys turned out to be the co-programmers of *Armalyte* on the C64, and they asked Robin if he wanted to do the graphics. After that, he worked on *Last Ninja 3* (the C64, not the Amiga version, he stresses), and the Amiga game *Myth* for System 3.

One of Ruff's aims in the game is to collect differently-coloured marbles — a certain number of each colour to open the doors of a level. "It was a case of Mario's got coins and Sonic's got rings," Robin told us, "and Ruff needed something to collect, so he got marbles. The game itself is reasonably plotless; and if we do have a plot, it'll probably be contrived and really tongue-in-cheek."

So how did Robin get involved with the project? "I worked with Jason briefly on *Apocalypse* a couple of years ago, and since then we've kept in touch. One day I got a phone call out of the blue, and he asked me if I wanted to do a game with him. At the time, Jason wanted to do a cute platform game, but I fancied a mindless blast-'em-up."

Robin goes on to say that the original idea for Ruff was a platform-based Defender — which he reckons wouldn't be too far-fetched an idea. Although it hasn't turned out quite like that, there are similarities — if only the from the playability aspect. "The main character is actually Ruff number five, and there'll hopefully be a sixth. I'm a bit of a perfectionist, so I'd like to tidy the character up a bit, make him look more defined and shiny."

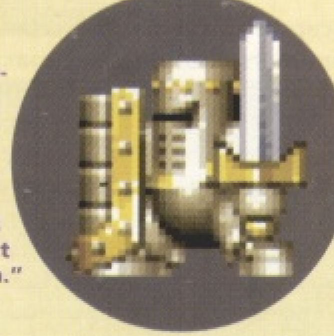
Robin, being a kindly, sharing sort of chap, gladly agreed to send us some of his animation files so that you can get a good feel for the enemy before you even play the game. Dotted around this box are some of them, along with his descriptions.

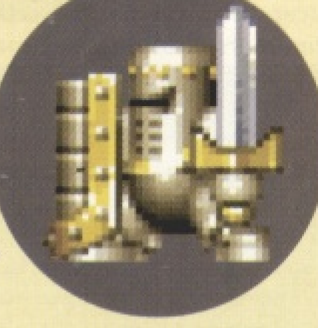
"While I was planning *Ruff 'n' Tumble* I wanted to create an army of little Tinheads," says Robin, "but I was over-ambitious. My intentions were to have armies of Tinheads approaching on the screen, all doing different things — but that was way too processor-intensive. Jerry, pictured here, will appear on World 4, in a kind of Germanic castle also inhabited by the Knight. He's well-armoured, and he edges towards Ruff as he approaches."

"As well as Brainiac on this screen," says Robin, "you can see Teenymek, which is generated by Brainiac. This is his main mode of attack, making him quite a hard opponent. The thing below is called Rocket for now, because we haven't thought of a name yet."



Originally called Molly, Polly is a bit like the T-1000 from Terminator 2, according to Robin. And he should know, after all. He slides towards Ruff like a blob of mercury, and then he morphs into a Tinhead before mercilessly slaughtering you. Nasty.





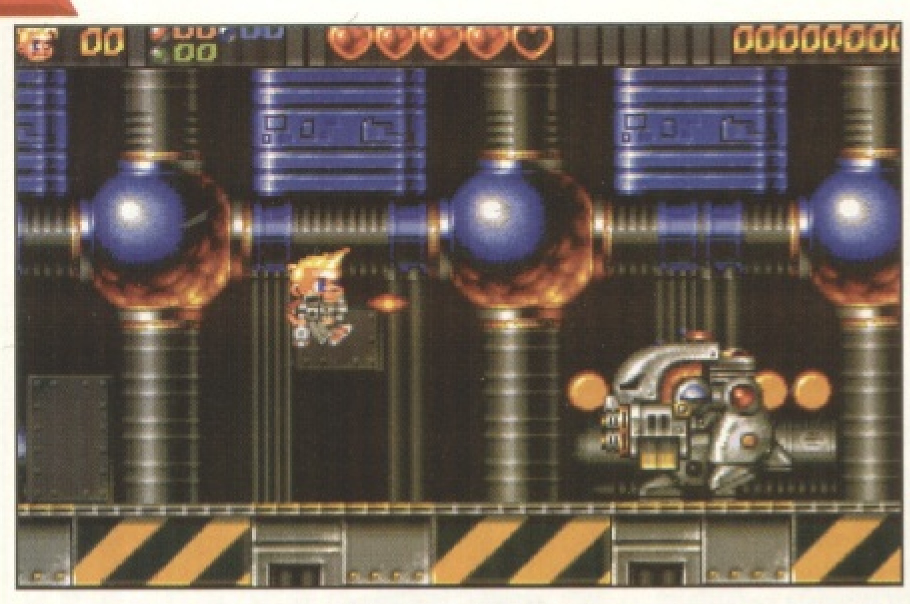
"Like Jerry, Knight sidesteps towards you with his shield up," says Robin, "and then he swings his shield away before swiping at you with his sword. This is the enemy I'm most pleased with."

"The Whizzard appears next to Ruff in a twinkly-type animation," says Robin, mysteriously. "In the game we'll set up places in which he can appear, and then when you shoot him he won't appear again. Like a true wizard he uses magic to get at you."

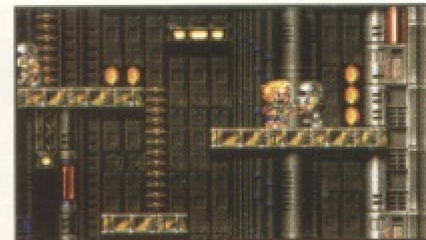
"This guy, the Miner, appears in the underground section of World Two," Robin informs us. His attacking move, apparently, is to extend that evil drill he's holding, which can cause nasty chafing just above the knee (as anyone who has seen Driller Killer will testify, presumably.)

"The Jetcopter is one of the things me and Jason are still discussing," Robin tells us. "Originally it was going to be on World 1, but now Jason wants to use it as the main end-of-level boss. I want to do something much more special, though. It took me ages to do — two days of constant slog. Originally he began as a normal Tinhead with a jetpack, and then he grew into what you see before you."

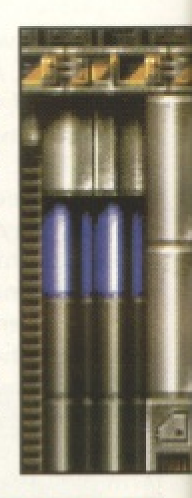
RUFF AND VERY NEARLY READY



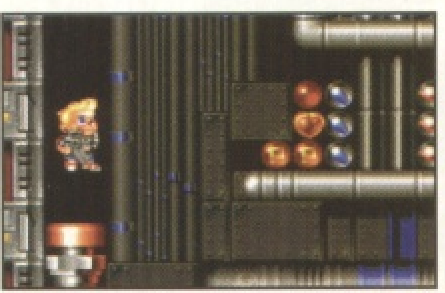
(*Above*) "There's an area of the game where the Tinheads are actually being assembled," Jason confides, "so we're building in some big furnaces to make it look like a steel-works. We'll have the Docker [a manufacturing droid] coming in through some big, heavy steel doors, and get lots of special effects going. To create a Terminator 2-style effect, really." And part of that level will look like this. Probably.



(*Above*) "You can tell this guy's a Docker," says Jason, "because he's got a large welding mask on. Sparks fly off when you shoot him at the moment, but we want to try and make these act like the Baiters from Defender. So when he dies, he leaves a load of deadly sparks behind him."



The end-of-level baddies will have an energy bar, R-Type style, which shows how many hits he's taken — a useful feature criminally underused in most games. This baddie's probably called a Stomper or something, and it needs a good few rockets to knock it out, I'll tell you.



(*Left*) If you have to fall from a high, er, height in Ruff 'n' Tumble, you'll generally find something soft to land on. Take this spring, for example, which enables you to bounce really high and reach some secret bonus level-or-other. Possibly. (You don't know what you're on about, do you? — Simon).



(*Above*) "And those, of course, are Robo-Fish," says Jason, helpfully, as I float helplessly down into the murky depths. Still, they die like men, but not before they've sunk those foul fangs into your jeans a few times. Urgh.

(*Left*) "All of your opponents in Ruff 'n' Tumble are metallic-based," says Jason. "The enemies here are called Blades, because they chop nastily at your feet." The power lines below are a source of frustration for Ruff, because even the weakest of enemies can take a pot-shot at you, causing you to recoil onto the electricity — instant death.



ducers with teams of faceless programmers churning out mass-produced games. However, Jason reckons that it happens more often nowadays: "People are less precious about their ideas and their code," he tells us. "On the Commodore 64, to get the screen scrolling in a frame [50Hz smooth-scrolling, fact-fans] was precious knowledge. Now, with the bigger machines, it's easier to do, so people get more and more free with their ideas. Of course, there are still those who won't give you the time of day in case they accidentally give something away."

DEWY AND MOIST

After mentioning the good ol' C64, Jason gets all dewy-eyed and wallows nostalgically in the mid-'80s. He remembers the programming limitations imposed by the memory of the C64 and says that he hasn't encountered similar problems with the Amiga. "There's too much memory, sometimes," he wails. "On the C64 you had problems shoe-horning all the code and graphics in, but now there's loads of space — and at first you really don't think you're going to make use of it. Mind you, it won't be long now before it's full."

An interesting feature which Jason is building in to *Ruff*, but which is under-used in most games, is something he calls the "auto scroll controller." Allow me elucidate. Ahem. Now, how many times have you played a platform game, only to discover a mysterious hole in the ground which may or may not kill you should you venture downwards? I know I have, many times — and apparently all that can be solved with this, er, thing.

Apparently, each block which makes up the screen is given an attribute — that's a number to you and me. As Ruff hits each of these blocks, the attribute tells the game which way to scroll — so you can always see which way to go. Simple, eh? Rather than just keeping the character in the centre of the screen, as some games do, this method is more flexible — so if the designer thinks you should be able to see more above you, then that's easily possible, and automatic. Something like that, anyway.

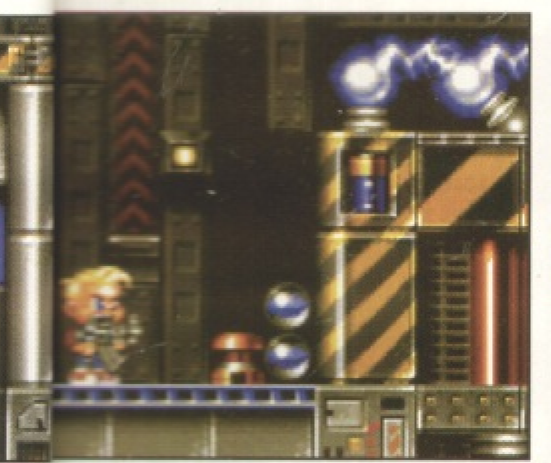
Ruff 'n' Tumble doesn't use any parallax scrolling. This was a conscious decision taken by Jason and Robin Levy (graphics), because they felt that they wouldn't be able to make it as fast and playable as they would like. "We did begin developing a parallax scrolling background, in 16 colours, but then Robin created some screens in 32 colours with no parallax. To add a three-dimensional aspect to it, though, we came up with 'non-parallaxing parallax' — which basically means that we blur some of the things which are supposed to be further away, to create the impression of depth."

Suavely, I slip a copy of last month's WiP of System 3's *Putty Squad* to Jason, because in it I had written how graphic artist Phil Thornton had used a similar technique. "Yeah, I believe that Robin and Phil [of System 3] are good friends," Jason continues, "and I think they probably came up with the idea in the pub one night. I don't know exactly who's claiming it, but both games use the technique."

When Jason first started *Ruff 'n' Tumble* he had no idea who would be doing the graphics — although he did have Robin in mind. "The original drawing of Ruff was sketched by Robin's boss," Jason tells us. "He's a Canadian bond broker and a cartoonist in his spare time. Robin was having a bit of trouble, because he's not really a cartoonist."

TUMBLED ROUGHLY

Jason feels strongly about involvement: the need to get the player doing as much as possible. "We've positioned small puzzles here and theresuch as ladders which are activated by shooting a switch. Then, you can use the ladder to climb up, shoot baddies, and then get another ladder by shooting the next switch. That way, we can make the game more exciting and challenging at the same time, and it avoids the need for passive moving platforms which are overused in most platform games."



(*Right*) The Gunmoths usually hover just above Ruff, and when he approaches they dive down at him, with a nasty sting in their tail. And, if you look carefully, you'll see that one of them is carrying a marble on its back. Or it could be hovering in the background, of course. (Andy, if I was after pure speculation, do you think we'd have forked out the train fare to Renegade? Honestly — we could make all this up if we wanted to, but I would appreciate a few decent facts, you know — Simon.)





Ruff aims at a Drill-Bot right between the eyes. The Drill-Bots spin round and try to drill into the rock to get away as Ruff approaches, but he's too hard and quick for them.



"The Brainiac is again part of the Tinhead family," Jason tells us. "He's obviously the cleverest, because he's got a big brain! The idea is to blow his brain up first, so then he acts stupid." Seems like a reverse of most end-of-level baddies, who usually get better as you hit them. Clever.



(*Left*) "Bobby has a friend, Tommy Tinhead," he continues. At this point, I thought of enquiring why another of the Tinhead family might be described as a "friend," but I thought better of it. Anyway, they're cute and cuddly, so I suppose they could be friendly. Notice the dull, blurred backgrounds, which give the impression that the platforms are nearer than they really are. Clever stuff.

"The Crawler is meant to be some form of Tinhead mining machine," Jason says. Each section of the Crawler moves independently, so as it trundles back and forth those little claw things move up and down in an "impending doom" manner. Impressive, but nothing compared to Ruff's machine gun

If Jason is enthusiastic about *Ruff 'n' Tumble*, even though it's basically 'only' a platformer, he is positively gushing about the CD32 version, which he plans to produce with Dolby Surround sound.

"I approached a guy called Dale Leary at Dolby Labs, and inquired about using the Surround sound [called Pro-Logic, hi-fi buffs] with a CD-based computer game. He gave me a top scoop on their system, and told me to ring Yamaha. So they sent me an AV amplifier and basically, the deal is, they get a mention in the manual, and I get the system.

"With Pro-Logic you've got left and right speakers as normal, and also a central speaker which means you can lock the action onto the screen. Two other speakers which are positioned behind you can be used for sound effects or whatever, so you can have explosions and things coming from whichever direction you want. Also, you can have effects which effectively jump out of the screen towards you, which is very simple, and very effective."

Hmm... perhaps I'll buy that CD32 after all...

TWO BUTTON CHALLENGER

"Just do this WiP of Kick Off 3, would you?" said Simon, as he, Matt and Harry went off for another game of Sensi Soccer. Andy, as conscientious as ever, agreed without a murmur. Stupid Welsh git.

PROJECT: Kick off 3
PUBLISHER: Anco
DEVELOPER: In-house; Anil Gupta (Publisher) Steve Screech (Programmer/Designer), Van De Pear (Artist).
INITIATED: January 1993
RELEASE: June 1994

"When you see *Kick Off 3*, I promise you'll like it." This age-old yarn, (oft on the lips of PR people), came from Anil Gupta, owner of Anco Software. As it happens, Anil is one of the game's designers, so perhaps he should know better than anybody — but hell, we wouldn't be the hardened hack-journos we are if we believed everything the softies told us.

The press release which sprang from the fax machine minutes later didn't so much visit Cliché City as buy a two-bedroom condo and move in. It produced such gems as "*Kick Off 3* takes the computer soccer game into totally new dimensions," "*Kick Off 3*, easy to play, hard to master," and the amazing "... bring the deafening action of a live soccer match into your home," (imagine it now: Cantona nutmegs a pot-plant and crosses low to Ince who's prowling around the edge of the sofa).

But jest ye not, for Anil Gupta's a man with a mission. This time Anco has teamed up with Japanese console giant Imagineer, to produce the latest in the *Kick Off* trilogy. For those of you in the know, there's no Dino Dini this time, but Steve Screech plays a big part (many of you will remember him for being the card-heavy ref in the first *Kick Off* game, of course). "Steve was an advisor with the original games," says Anil, "to get the game right — because Dino didn't know very much about football. With *Kick Off 3* he's done 50 percent of the design, and 100 percent of the programming. It's taken a hell of a long time to create — about a year and a half from start to finish."

Perhaps because of Dini's absence from Anco, the all-new *Kick Off* marks a departure from the style of the previous games. For a start the angle's different: the game's viewed from the side, giving the action a 3D feel which seems to owe more to the likes of *FIFA Soccer* than our *Sensi*.

"There's no similarity at all between *Kick Off 3* and our previous games," insists Anil. "It's been totally re-done from scratch, and although it does use some of the features which made those games great, for the most part it is different." If Anco is to be believed, there are over 2000 frames of animation gracing the new pitch, a number which puts to shame many of the 50-odd other footy games around on the Amiga.



As well as the World Cup competition, you also get the league option. True to form, Cameroon are near the top — let's hope they see similar results in the Cup this year as they did in 1990, eh?

Strange... this actually looks about right for a footy game. Look, three defenders and a goalie behind the ball — you don't get that in many football games. But as Anil says, the players in *Kick Off 3* are entirely independent, and stick to their separate roles in the team.

Kick Off 3's biggest claim, though, according to Anil, is the separate play of each team member. "In most soccer games," he says, "every player who gets the ball is obliged to run towards the goal and shoot." True enough, I suppose, and I admit it's something I've never really considered before... "*Kick Off 3* isn't like that," he continues, "because we've built-in nine types of key player, who perform a pivotal role in determining the way a nation plays.

"These are the 'Sweeper/ Libero' [a kind of midfield sweeper played in Italian league football], 'Centre Back', 'Full Back', 'Playmaker', 'Winger', 'Striker', 'Goal Maker' and 'Target Man'. Each player has his own job to do, and that makes for much more strategic and ordered play. It is the different combinations of these players that make for the individual styles of the competing nations. The quality of these key men, and how they are utilised, is at the heart of *Kick Off 3*."

SNIFF THE BALL

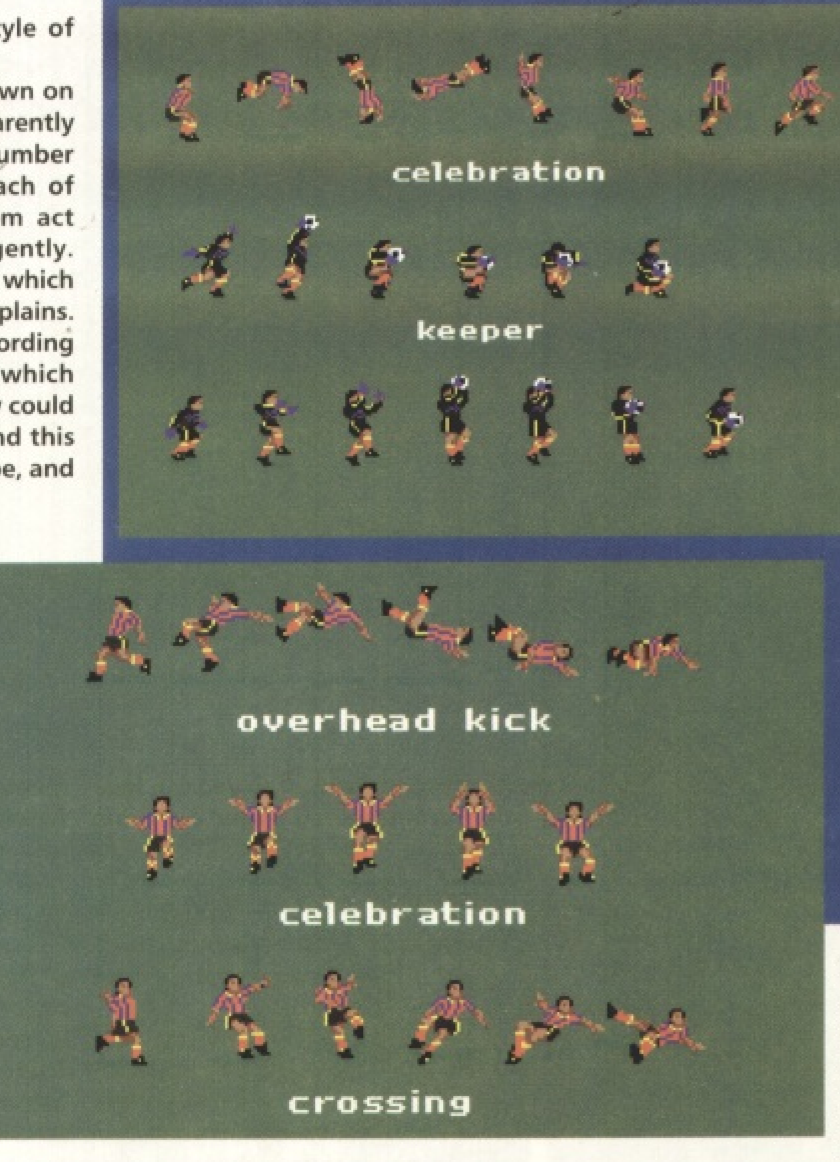
As you would expect, Anco is claiming that the game is a revelation; a "unique" game, and other lyrical waxes. The main feature is player independence, which I suppose means that each team plays like a team — and the players don't just leg it to the opposing net every time they sniff the ball. Anil again: "The depth of *Kick Off 3* is phenomenal. All the teams play totally differently — for an example, take Brazil. They play a short tight game, with very high flair. With England, though, you find the 'keeper boots the ball way past the half-way line, then the midfielders get it and hoof it up again. The tall target men will then try to head it in to the box, or if they can't do that they will head it down for somebody like Andy Cole to slot in.

"You'll find all of these things in *Kick Off 3*, plus accurate detail for

every team involved. The style of play is totally different."

Anco has really gone to town on the stats for each team. Apparently it was necessary to store a number of different variables for each of them; enough to make them act independently and intelligently. "Each player has 15 statistics, which make him what he is," Anil explains. "After that, each can play according to eight available tactics — which are not necessarily 4-2-4, they could be 1-3-2-5, for instance — and this means that every player can be, and will be, different.

"A Brazilian playmaker isn't the same as a Dutch or a Nigerian playmaker. There's an enormous difference in quality. Also, the Italian libero, a player such as Franco Baresi, is far and away the best player on the field — but you don't get that type of player in a German or an African team."



WHO NEEDS SUBBUTEO, ANYWAY?

Anco has managed to squeeze in over 2,000 frames of character animation into *Kick Off 3*. Even *FIFA Soccer* on the consoles has less, so you can imagine we were a teensy-bit disbelieving at first. Then, we saw these rather impressive work-in-progress screens, and now we're starting to believe it.

As you can see, there are between five and ten animated sprites for each move, and given the large number of moves which Anil Gupta keeps shouting about, there should be a lot more where this came from. The result should be impressive: you'll be able to find out for yourself in just a few weeks' time, but until then just sit quietly and drool over these screenshots.

running

throw in

sliding

Because *Kick Off 3* is to be released in time for the World Cup, naturally the teams and player names have more than a little in common with the competition. Unofficially, of course. "All the teams in the World Cup are in there, plus eight more," says Anil. "England and France qualify on merit," (and, presumably, because otherwise Anco could kiss big potential sales in these countries goodbye, of course...)

"If you look at the Latin-Americans teams, they don't have much stamina, so it is all done as a very quick passing game. In Africa, they produce very strong sides like the Europeans, but they play with flair like the Brazilians. Again, we've covered all this in the game — I mean, we even looked at the diets of the teams!" At this point, I considered that Anil was sticking his head just a bit too far into the clouds. However, the best was yet to come: "We talked a lot to Kevin Keegan about this sort of thing." Oh, yes. Likely story, guv'nor. "We talked for a long time," Anil insists, "and because of his experience we gathered a lot of information about how the diet and coaching, things like that, affect players' performance."

> **"I've produced a game which must use a two-button joystick, and you can't play it otherwise."**
> Anil Gupta. Anco.

STICKS TO FEET

So here's the burning question: if it's released around the World Cup, is it officially being touted as a World Cup game? "Yes, it is," replies Anil. "There is one cup, one league, and a challenge mode. Also, we've built-in a practice mode, which we thought was very important."

Despite having all those teams, no more than two players can play matches. That's in contrast to other games, *Kick Off* included, which enabled loads of teams to participate in a cup competition. Perhaps the strangest thing, though, is the choice of control method: "It must be played with a two-button joystick," Anil reveals, and he's quite adamant that the game couldn't be designed any other way. Ask him what people should do to get around the problem, and he snaps: "Well, just don't buy it, and don't play it then! I've produced a game which must use a two-button joystick, and you can't play it otherwise. So, you'll have to invest in a two-button joystick to play it. Most joysticks have two buttons now." While I agree that most joysticks have at least two buttons, surely it's usual for each button to do the same thing in order to cater for either left or right-handed players — at least on the Amiga. Still, presumably he must know his stuff.

Well, what do these two buttons do, exactly? "There are so many different combinations of moves," he says, "such as high kicks, crosses, pushing, volleys, headers, sliding tackles, etc., etc — it couldn't be done with one button. There are over 2,000 frames of animation — page after page after page of them, all of which show-off the moves in great detail."

The two-button option is linked in with possibly the most important consideration of all in the design of *Kick Off 3*: ease of use. "The most important thing we've done to *Kick Off 3* is made it easy to play," says Anil. "*Kick Offs 1* and *2* were not easy to play, because they used one-touch passing. For *Kick Off 3* we have built-in three stages of control, which make the ball much easier to move around."

It sticks to your feet, then? "No, it doesn't stick to them," laughs Anil, "we've compromised on ball control, but we haven't compromised that much! The first stage is to receive the ball and control it; the second is to give you two or three touches to get the feel of it; and then the third gives you the one-touch play of the original *Kick Off* — mainly because there are many people who still love that style of control. I can't, I must admit — I could never control the original games!" It seems that if you're a fan of *Kick Off 1* and *2*, the latest offspring will let you play it their way, but also give you the added control of the ball if you need it. Sounds excellent, eh?

QUITE UNGAINLY

There are to be three different versions of *Kick Off 3*, to work with all the main Amiga platforms, and



Hey — these are really good action grabs! You can tell we didn't take them. Let's see, it looks like Italy playing Brazil on the CD32 (hence the extra colours, most noticeable on the goal net), and perhaps Brazil have gone into the lead from this stonking bicycle kick.

apparently there's quite a substantial difference between the Amiga 500 and 600, the A1200, and the CD32 versions (as you can see from the screenshots in this feature). "The A500/A600 will get the basic game and eight-colour pitch, and eight colour sprites," Anil tells us. "The in-game sound effects will be there, but only if you have at least 1 Mb of memory.

"The A1200 version will have 16-colour graphics and a 16-colour pitch, and lots of crowd sound effects, while the CD32 version will have high-resolution graphics menus, 128-colour pitch, and 128-colour sprites. Between all of these versions, though, the game stays exactly the same — no difference in speed or anything," he avows. Actually, I have to say that the SNES and Mega Drive versions, which we played, have the strangest sound effects ever. What they've done is to sample a short section of crowd cheering, and then used a sample player to make a football chant out of them — so you can hear your favourite song played out using the same instrument. The tunes speed up and slow down all over the place, and sound quite ungainly — but, hey, this was the pre-release version, and there is an option to turn the crowd effects off.

At the last rough estimate, taken by *The One* team down the pub on the back of a beer-mat, there are now over 50 footy-related games on the Amiga, which include several from Anco. Why does Anil think we need another one? "We were originally programming it for the Super Nintendo and Mega Drive," he admits, "and when both of those were complete we turned to the Amiga. We always knew we would do it, but we wanted to get the console versions out of the way before we started.

"You can rest assured that the whole Amiga game is exactly like the Super Nintendo version. Some of the menus and the presentation are different, but that's all, the actual game is identical."

When asked how well he thinks the game will sell, Anil admits that he hasn't got a clue. "I've been out of the Amiga market for a long time now — about two years — and I really haven't kept up to date with sales. There's always a market for good games, and I'm confident that *Kick Off 3* is a good game. It's exactly the same as the SNES version, and *C&VG* [*The One*'s multi-format sister magazine] awarded that game 96 percent. It will do all right, basically.

"When you think about it, prior to *Kick Off*, all football games were sideways-scrolling. *Kick Off* was the first game which played vertically — it was an innovation. We took it as far as we could — and now we've gone back and produced a side-scrolling game. I produce a *Kick Off* game for every World Cup, basically. So, we had *Kick Off* for the 1990 Cup, *Kick Off 3* for 1994, and we'll no doubt be doing one for 1998 as well!"



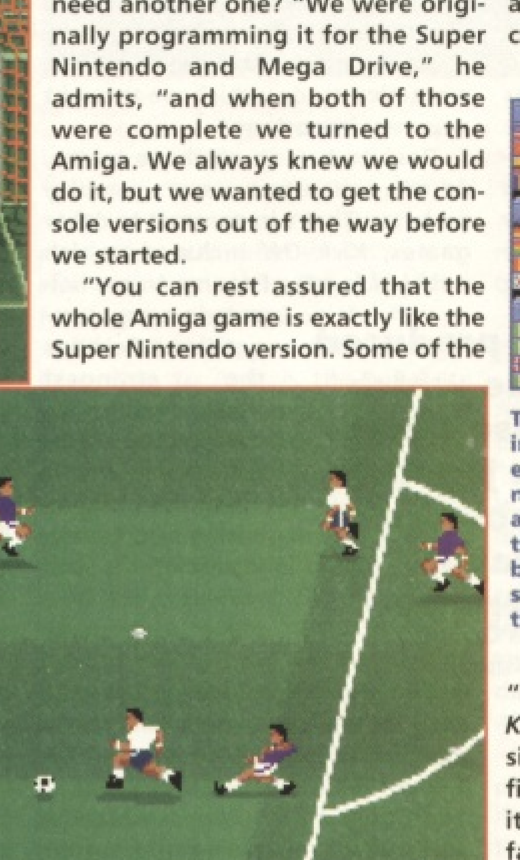
Hold the font page! Is that a *Player Manager* advertisement I see before me? Certainly is, and apparently it refers to *Player Manager 2*, an action management game based around the *Kick Off 3* engine. Released later this year on all three Amiga platforms, it will be a full-price game — not an add-on data disk. Remember — you read it in *The One* first.



I think this game needs a referee, actually. Not that I'm against a bit of a ruck on the pitch, of course (probably because you're Welsh and you like rugby — Simon), but this is taking things a little too far — there are at least three separate scraps going on here. Perhaps we need Gary Lineker to come on and keep the peace.



Back to the CD32 again for a mo. I think this shot would make a good spot-the-ball competition, don't you? I mean, the play is centred around the edge of the penalty area where a big scuffle is taking place, and yet, look where the ball is. See it? Yes, it's in the back of the net — too quick even for the goalie to notice, apparently.



Kick Off 3 may be unique, but still some of the same problems dog this as other footy games. There's a striker through on goal, and one defender's picked up on him — but what's the other one doing? Look, the one in blue on the top — he's doing a pigeon-on-heat impersonation with the right-forward on the opposing team. Could be 1-0 soon, I fear.



The World Cup competition is split into six groups of four as usual. The eight teams which Anco felt the need to include, for one reason or another, make up two groups on their own on the right. Wales are bottom, as is their wont — good to see that Anco have picked up on their form so quickly...



Oh, and here's a bicycle kick again as seen on the A500 version. Looking at this you can definitely tell the difference in graphical quality, but Anil promises that the game will play in exactly the same way.



The options screen is much as you'd expect, with arcade and simulation modes (bearing more than a passing resemblance, a cynic would say, to *FIFA Soccer*), and all sorts of little tweaks to, er, tweak the gameplay.



Injuries are fairly commonplace — or feigned injuries at least, if foreign football is anything to go by. There's no ref, but the players still insist on writhing around like madmen in the hope of a penalty. Even though this is in the middle of the pitch, of course. I knew that.



Ah, back to normal. Here's a throw-in, and as you can see the new improved strikers are already legging it upfield expecting a cross from midfield. That's a really good sign, actually, and I hope that they behave like that in the final game. No more of this "Where are my attackers?" and "My defenders have all buggered off" rubbish.

PROJECT: Dragonstone
PUBLISHER: Core Design
DEVELOPER: In-house; Bob Churchill (Map Design) Barry Irvine (Programmer) Mark Jones, Simon Phipps (Graphics).
INITIATED: August 1993
RELEASE: July 1994



STONE THE CROWS

"So it was that the crystals of the Bright Trinity were hidden and a great terror fell upon the lands." Ho-hum — that'll be another adventure, then. Simon Byron talks in a deep voice about the game many are already calling 'Zelda On The Amiga'.

If you ask Bob Churchill what he's done in the past, he'll respond with a saucy "Ooh, everything." Press further and he'll reveal he's "Been around." But this is not the kind of adolescent boasting when boys pretend they've got-off with half the female population, when really they've done nothing more than snog a pillow and dream of Thora Hird. Instead, Bob is referring to the amount of time he's been in the software 'biz'. Thank goodness for that, then.

"I've been at Core almost since the beginning," he admits. "I worked on *Rick Dangerous* and its sequel (that's *Rick Dangerous 2*, fact fans), *Chuck Rock* and its sequel (that's *Chuck Rock 2*, pop-pickers), *Wolfchild*, *Wonder Dog*..."

Yes, yes, yes, that's quite enough. After all, we're not Bob's Curriculum Vitae, are we? Nope, we're here to discuss Bob's latest project, a game which travels under the scary moniker of *Dragonstone*.

If at any stage I call the game 'Darkstone' then please forgive me, but it's not down to the journalistic sloppiness you've come to know expect from Britain's third-best Amiga games magazine. You see, up until recently, *Dragonstone* was going to be the sequel to *Darkmere* (this is all going to become horribly confusing) but has since been retitled and transformed into a game in its own right (one rumour suggests that the reason is because *Darkmere* was slipping so far behind that Core thought its sequel would be finished first, but don't tell anyone we told you).

"The *Darkmere* programmers took forever and Mark Jones, the graphic artist, was left with nothing to do. So he started knocking up plans for a sequel — Darkstone, as it was then called," reveals Bob. "However, the story has changed so much through development that it's become an entirely self-contained game." That's not — and remember this — because *Darkmere* was so late. Honest.

Although both titles are arcade adventures, *Dragonstone* is based primarily around the SNES, NES and Gameboy *Zelda* games. If you haven't played these adventures before, then, and it pains me to say this, pop out and buy a Gameboy right now because *Zelda: Link's Awakening* is, without a doubt the best adventure on any format (yes, get those letters in). Its main pulling-point is its cleverly-designed puzzles. Although there are occasions when you became horribly stuck, you never feel cheated because the solutions were usually pretty bloody obvious with hindsight.

> **"If you're not interested in it then there's no point in carrying on"**
>
> Bob Churchill ((Dragonstone's map designer)

"I love the *Zelda* games to bits," enthuses Bob. "There are many reasons why they're brilliant but the most obvious is that they play so nicely. The traps and puzzles are so well designed — in most cases you can see exactly what you need to do but it's the doing it which presents the problem. We wanted to do a *Zelda*-type game on the Amiga, because no-one has ever attempted one before."

This is one thing that has bothered me. Why hasn't anyone attempted to emulate the things that made *Zelda* such a fan-tastic game? "I don't know either," ponders Bob. "When I first saw screenshots of *The Chaos Engine* I thought someone had finally created a *Zelda* clone so I was a bit disappointed to discover it was essentially a shoot-'em-up."

So is this *Zelda* on the Amiga? "We obviously haven't had as much time to design *Dragonstone* as the *Zelda* team had," thinks Bob, "but the two games are pretty close. There is plenty of wandering around and interacting with people, which is very *Zelda*-ish. The puzzles are similar as well — the in-game characters will request a specific object so that they can complete a task, so it's your



"It's not just about wandering around fighting people," offers Bob. "There are numerous quests to complete and other characters to meet, some of which will be friendly, others who won't." Bob is keen to stress that the puzzles will be completely logical. "You'll never have to do anything obscure to progress in *Dragonstone*," he reckons.

You're quite literally thrown head-first into *Dragonstone*, as Bob explains. "The player doesn't actually know what the overall mission objective is. You'll realise that you've been brought back from the dead, but you're not told why. As you progress through the game you discover more about what you're meant to be doing."





job to retrieve it for them, thus opening up more areas to explore.

"But unlike *Zelda*, the computer-controlled characters move around of their own free will. For example, there's a wood-cutter in the Forest Level who will potter around chopping down trees. You'll keep bumping into him and you'll discover new areas which he's cleared, enabling you to explore parts of the level which were previously out of reach."

In an adventure game, the puzzles are obviously of paramount importance and Bob has found designing them a lot harder than he first anticipated. "It is quite difficult, really," he stresses", because the puzzles you think up are limited by what you're doing in the actual game — the amount of sprites you can use per level, that kind of thing. You often think: 'I wish we could get this bit in,' but Barry the programmer will say it's not possible.

"Once you've designed a sprite for a specific purpose you'll often ask yourself whether or not it's possible to use that graphic again in another puzzle. That's what I'm doing now for the Castle Level — I've used up the amount of sprites the programmer will allow so it's a case of discovering ways in which I can use them again."

Generating an engrossing atmosphere is an essential part of creating an adventure and the team behind *Dragonstone* is employing a number of programming tricks to captivate its audience. "Little things like the incidental sound effects help to drive the action on and add so much," reckons Bob. "The sound effects increase in volume the nearer you are to their source, which works quite well. We've also managed to incorporate some smart graphic effects — there is also an interesting mosaic effect which occurs every time you teleport. Apparently, this is quite hard to do, but you'll have to ask the programmer about that."







***(Above)* *Dragonstone*'s visuals are far removed from *Zelda*'s oh-so-cute sprites and enemies. Bob outlines why this is: "Mark Jones, the graphic artist, wanted to make it all a bit more realistic - it's his style. He's worked on *Stormlord* and *Darkmere* before, you see."**

***(Left)* There are tons of buildings to enter throughout your quest and most will contain necessary objects or mini quests. This castle appears towards the end of the game and requires some nifty joystick manipulating as well as lateral thinking as there are an equal number of puzzles to solve and creatures to fight.**

***(Left)*The Dungeon houses all kinds of slimy creatures. They attack from all directions (a couple are rather unfairly creeping up behind) and some require several hits before they disappear. I'm not quite sure what that explosion thing towards the edge of the screen is but it looks pretty menacing, don't you think?**

(Left) Dragons play an important role in the game. As you can imagine, none of them are friendly but they're worth encountering just so that you can admire the skills of Mark Jones, the graphic artist. Creating all these sprites probably took quite a long time. Who said we don't give you any hard facts? That's rubbish — we're like Roger Cook most of the time.

Like *Darkmere*, *Dragonstone* is going to take some while to crack. "I thought it was quite small at first when I compared it to *Zelda* because that is huge. But when I started adding the levels together I was surprised by how large *Dragonstone* is — and it's growing and growing by the day!"

If you refer back to the list of Bob's previous games you can appreciate how different *Dragonstone* is (for a start, there aren't any platforms in it) and his enthusiasm is evident. "It's really nice to do a *Zelda* game, and hopefully I'll be working on another one within the very near future. It's not like writing a platform game — you get so much more involved when there are puzzles to design and game worlds to create. However, we have had to leave things out in order to squeeze the game onto the A500. It would be nice to write for some of the more powerful machines like the A1200 or CD32, so that we could make the game that much better.

"I'm really pleased that I'm doing this kind of game. It's just a pity that so many things have been messed up or taken longer than they should. Mark (the graphic artist, remember?) wasn't in-house so he had to send all the graphic files up to us by post, which meant that any changes we wanted to make took a lot longer.

"I'm really proud with what we've achieved, but I think you've got to be. If you're not interested in it then there's no point carrying on."

Well, let's hope the team really does manage to 'do' a *Zelda* on the Amiga because that really wouldn't be a bad thing at all and hopefully I'll be able to name my favourite adventure without encouraging hate mail.



A PIZZA THE ACTION

PROJECT: Marvin's Marvellous Adventure

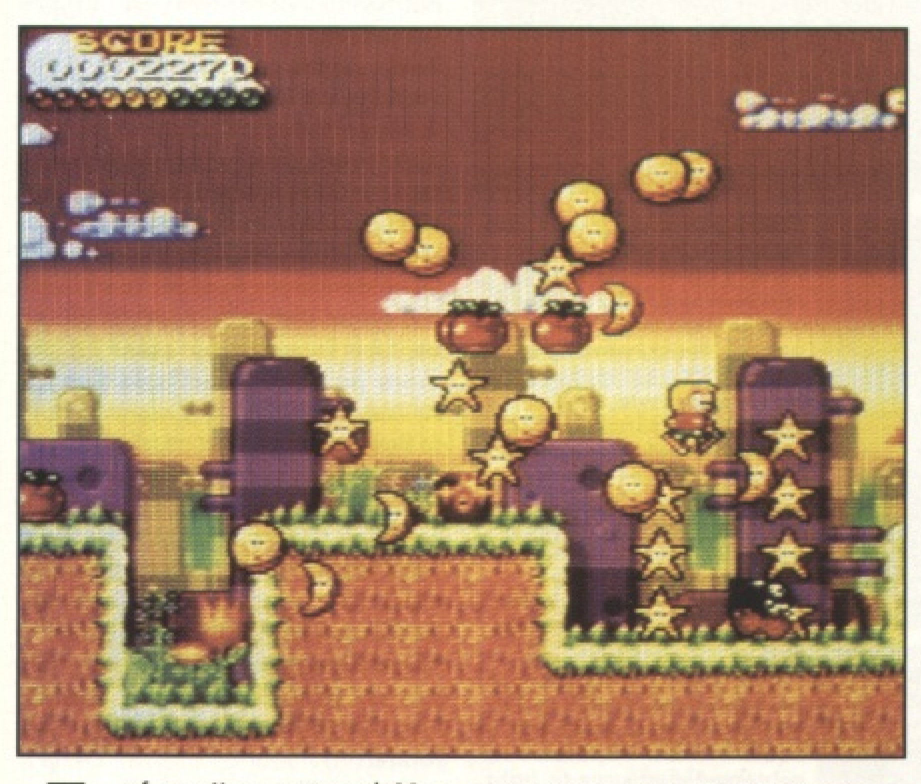
PUBLISHER: 21st Century Entertainment

DEVELOPER: Infernal Byte: Florian W. Saucer (coding/story); Tobias Prinz (graphics/story); Nils Ruzicka (music).

INITIATED: Early 1990

RELEASE: September 1994

There we were, quite happily plodding around the ECTS minding our own business, when who should catch our eye but a young chap called Marvin. Matt Broughton invites himself round to tea at 21st Century's house and samples their fondant fancies.



Here he is at last — Marvin, in all his platforming glory. Marvin is based on the classic 'jump 'n' run' — so you need good reactions and timing to get through. Watch out for those baddies, though!

As far as I'm concerned, Marvin (the character in 21st Century's imminent CD32 platform game) is a very important man, with a very important job. You see, he delivers pizza.

Now, being a bit partial to the aforementioned delight (and in fact consuming last night's circular leftovers as we speak), I'm the first to agree that nothing should get in the way of this man as he performs a very necessary function. Obviously, different pizza companies make different promises, but Marvin's is an especially caring eatery, promising delivery even if you happen to be kidnapped between the time you order and delivery.

This may be starting to seem a bit far-fetched but strangely enough, it's exactly what has happened in *Marvin's Marvellous Adventure*. A professor has disappeared after being kidnapped by one of his own creations and is now being held captive in 'Dream Land' surrounded by all manner of strange beasts — and, tragically, without his large pepperoni with extra cheese (mmm). You now have to guide Marvin through 90 levels of platform japery, passing through ten different worlds as you go, solving puzzles and subgames along the way.

The German development team behind *Marvin* is Infernal Byte, who has been responsible for bringing us such past delights as *Nebulus II*, *Master Blazer* for Rainbow Arts, *Dimo's Quest* and various low price and commercial games.

Though the basic routines for *Marvin* were written early in 1990, the project was subject to periods where no work was done (i.e. while the team went to university) and was later resurrected for the CD32. It became apparent that the program would need to be brought up to a higher standard, and the programming was restarted.

Coder and 'programmer hippy' Florian Saucer (who studies health care and computer science in Hildesheim) explains what problems this caused: "Of course, the big problem with platform games is finding new elements to include. There were no problems in creating the graphics engine for the Amiga AGA computers, because the hardware is so very well designed. It was obvious that the early 16 colour graphics needed to be totally redrawn for the new CD32 version. As it turned out, we had to do most of the code from scratch anyway.

> "We just wanted the graphics and the sound to be cool and to concentrate on gameplay."
>
> Florian Saucer (Marvin's Coder)

"There's also the problem of having to do our studying as well as coding and creating the graphics — unfortunately we're not a big software production team that does its job from 9 am to 6 pm." This is mainly because all German University students do their work from 8am to 6pm — as do the French, Spanish and Italians, only they take three hours for lunch. Makes us British look like a bunch of lazy gits really doesn't it? Never mind, we're still the best.

The team had always enjoyed playing platform games (or 'jump and run' games as the er... Germs like to call them) and, realising the difficulty in trying to invent new concepts, concentrated their efforts elsewhere. "We just wanted the graphics and sound to be cool, and to concentrate on the gameplay." Explains Florian, "It's very hard to implement this policy, though — in fact it's very difficult — but we spent a lot of time playing other platformers, taking notes on what annoyed us, and trying to make sure that we didn't use those ideas in *Marvin*."

CHEESE & TOMATO

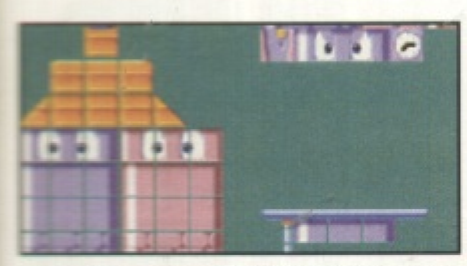
In the beginning, the game wasn't planned to be big enough to justify putting it on CD32, and was therefore 'beefed-up' in terms of worlds and levels. The team also added some special features that won't work on "normal" Amigas.

"We had to make a decision between good-looking effects and the playability that they would affect. Sometimes you have to skip a good effect because it won't fit in with the gameplay. We also want to prevent people saying: 'Oh, just another *Mario*-clone.' You can code and design for ages on one project, but you have to say 'STOP NOW! That's enough.' But where's the right point to do that? I mean, at one point we wanted to give 'Marvio' a cape pick-up so that he could fly around. Nah, I'm just pulling your leg..."

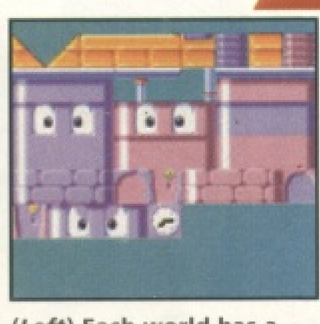
Florian is keen to point out that *Marvin* won't be a "Find-The-Exit-In-A-Huge-Area" platform game, where it takes ages to locate the exit just to get off the level. *Marvin*'s based on the classical platform style, meaning that there's a straight way to the exit, but you need good reactions and timing to get through. You'll also need to pay more attention to the enemies and their movements to pass or defeat them.

"We want the enemies to have a lot of character. You also can't forget that *Marvin* will have a colourful story with very different places to challenge the player and make the gameplay more varied."

Being a CD32 product, *Marvin* will sport 256 colours, six layers of scrolling, and a 'rocking' CD sound-







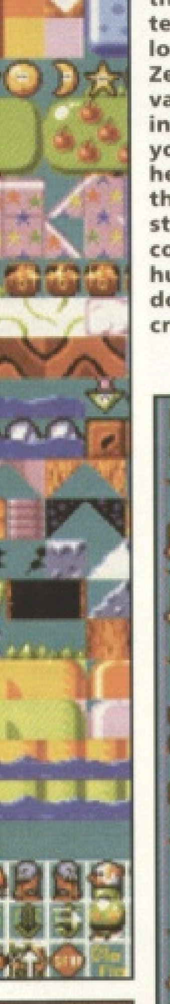
(*Left*) Each world has a specific theme, with baddies to match. Here at the end of 'Classic World' I'm being attacked by the end of level Boss — 'Big Hammer'. I bet my local Upminster Pizza delivery bloke never has to deal with this sort of thing. I wonder why he's such a miserable git then...

track. So how has Infernal Byte found programming on the CD32? "The CD32 is a good machine. It needs very good software now, not just old Amiga conversions. However, consoles like the SNES are much easier to program, but you're limited with the things you can create.

GARLIC SAUSAGE

"There are a lot of disadvantages in using a multitasking operating system in a games machine, but there are also a lot of advantages — such as networking games, lots of experienced Amiga programmers, a fast CD ROM drive, 2MB ram, the very cool AGA chipset (you can't scroll in 1/4 pixels on any other machine) and, of course, the MC68020. [Oh yes, of course — Simon.] But these are things only programmers worry about, not players. As far as *Marvin* goes, we think the graphics engine is quite well done for AGA Amigas, and the sample driver is quite complex — not just playing 8 bit DMA, but modulation and various FX for sound. Nils, the musician, uses a MIDI factory on Amiga and has a Tekkno EP — *Megalomania* — available on the German Rave label 'NO RESPECT' Records soon [slightly gratuitous plug there]. It's hard to say which part of the game we like the most because there are so many bits left to be completed and we're adding things all the time."

We'd best leave them to get on with it, then.



No, I've not just thrown up all over the page — this is in fact a selection of some of the many, many blocks that go together to create the various backgrounds and locations found in *Marvin*. Erm... why not see how many you can count. I got as far as three. Then I collapsed.



Marvin's Marvellous Adventure employs the tried and tested method of using lots of silly things to give the game its character. Whether you're looking for hostile Zeppelins, vicious vampires, or crouching mattresses (?), you'll find them all here. As you can see, the general graphical style is one of a colourful and humourous type. I don't know; those crazy Germans!



(*Above*) *The One* is proud to present what can only be described as 'tons of sprites'. As you can see, Marvin is a compact sort of chap and Infernal Byte has tried to present him with a decent challenge by changing the baddies' attack strategies as the game progresses. This should be no problem for Marvin because he has nice green trousers. And a red jumper.

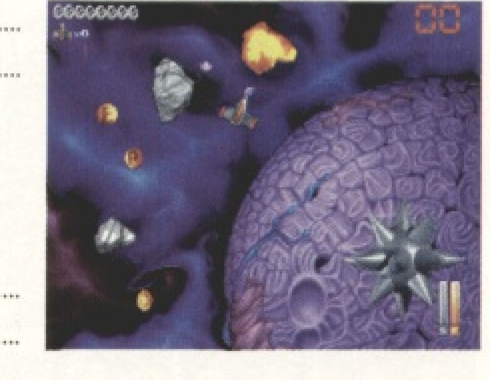


Marvin has some interesting end-of-level guardians, including this huge hamburger for one. The method of attack is also a bit more interesting here, with Marvin having to boot cannon balls across the screen, loading them into a cannon, aiming, and firing. Of course this is all going on while the hamburger is bouncing around the place trying to injure you in any way possible... Pah! Typical!

EAT THEIR DUST!

Bloodhouse is back with a fantastic enhanced version of Stardust, its classic asteroids clone. Simon Byron is suitably gob-smacked.

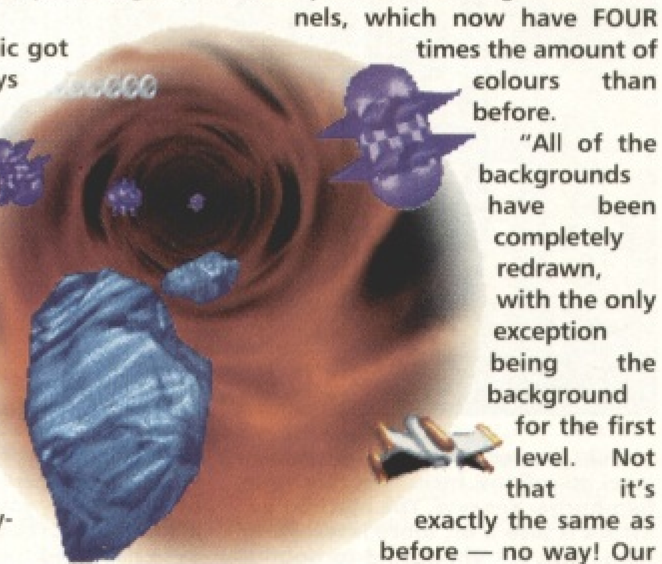
PROJECT: Super Stardust
PUBLISHER: Bloodhouse
DEVELOPER: Scy (Programming)
Sch, Xray, Destop (Graphics)
Rib (Music)
Wanton (Disk system)
INITIATED: December 1993
RELEASE: September 1994



You've really blown it this time. People try to help you out and what do you do? Kick sand in their faces and get-off with their girlfriends, that's what.

"*Stardust* is fab, basically," enthused David Upchurch when he reviewed Bloodhouse's first release back in December. And for once in his food-filled life he was right. Best of all, though, was the game's price — a staggeringly low £16.99. But unfortunately, not many of you bought it. You fools.

"I think the public got a bit confused," says Team 17's Martyn Brown. "£16.99 is too nebulous a price — people either consider it an expensive budget game, or a crappy full-price game that has been rushed out and re-priced in order to con them." *Last Action Hero*, anyone?



As a result, the game's A1200 incarnation, *Super Stardust*, will be released at a more traditional £25 price-point. But for your additional nine quid you can expect tons of enhancements, as Bloodhouse's Petteri Putkonen explains.

"*Super Stardust* will be a full-priced game. The original *Stardust*'s price was a mistake and one we don't want to make again. *Super Stardust* will be worth every penny.

"It will be enhanced in every way imaginable. Now, the main game has EIGHT times the amount of colours of the original version, we have DOUBLED the amount of animation, and added parallax scrolling to the tunnels, which now have FOUR times the amount of colours than before.

"All of the backgrounds have been completely redrawn, with the only exception being the background for the first level. Not that it's exactly the same as before — no way! Our graphic artist has to work in a room with all the lights out just to see the different shades of colours clearly on the screen. It's his job to make the screens look like beautiful works of art instead of just some pixels plonked on the screen.

"If you want to get the most out of *Super Stardust*, be sure to turn the lights out and turn up the volume before you start playing. We've put a lot of time and energy into making *Super Stardust* look like no other Amiga title."

> **"We've put a lot of time and energy into making Super Stardust look like no other Amiga title."**
>
> **Petteri Putkonen, Bloodhouse.**

When the original version was released, Bloodhouse claimed it had pushed the Amiga 500 to its limits. Is the programming team making such bold statements for *Super Stardust*.

"Well, I think we we utilised most of the A500's power in the original *Stardust*," confesses Petteri, "but the all-new A1200 is another thing altogether. Now we've been provided with a palette of over 16 million colours, 2Mb of memory, greater speed and stuff like that. We haven't seen a really good AGA title yet but with *Super Stardust* we think that the power of the A1200 really shows for the first time."

The sound will be pretty special, too. "We've managed to create our very own sound routines which means that the title music will be pumping through 12 channels [the Amiga only has four separate sound channels] and there are eight channels of sound during the game, with four for sound effects and another four for the music. It's all very impressive — you should hear it!"

So is the Bloodhouse/Team 17 love affair going to blossom into marriage. Or, more importantly (and slightly less pervy), will Team 17 continue to publish Bloodhouse's games? "It seems that our brave effort to publish high quality software for an incredibly low price just didn't work," sighs Petteri. "Now that Team 17 handles everything else, we can concentrate on development. We have agreed about three Amiga titles with Team 17. They are an incredibly good bunch of guys, and we think that we'll be working with them for a long time to come."

Once again, Bloodhouse is well pleased with its efforts. "We should be after nearly two years of hard work!" laughs Petteri. "Looking back, the only thing that we should have changed with the original game was the difficulty level. I think *Stardust* was a bit on the hard side, but we'll alter that for *Super Stardust*. It's not going to be easy, though!

"Apart from that, I think we've achieved everything we set out to, but it's incredible how many new ideas you get when you're offered 2Mb of memory and 256 colours..."

Yep. You can say that again.



If there's one person who continually brags about how brilliant he is, it's Matt "Did you know I'm in a band?" Broughton, so we decided he was the 'best' person to check out Vulcan's talking adventure.

SPEAK UP

PROJECT: Valhalla and The Lord of Infifnity

PUBLISHER: Vulcan Software

DEVELOPER: In-house; Paul Hale Carrington (Programming and Graphics), Lisa Tunnah (Writer and Designer) Terry Carrington (sales and Marketing).

INITIATED: April 1994

RELEASE: June 1994

This is a bit of a first for us, but you don't know that yet. You see, this is a 'Work In Progress' for a game reviewed on page 56. Yes, I know it's strange, but let me explain: *Valhalla and The Lord of Infinity* was still being developed when we first heard about it so we decided to delve a bit deeper and find out what it's all about. But — and this is quite incredible — as the game only took 13 weeks to write from start to finish, we discovered it was ready in time for review! Rather than hold the review over until the next issue (which will be out roughly four weeks after the game), we've decided to appraise it now.

This means that you'll be getting more information on the game than you could possibly fit into a two-page review. And there's so much to talk about because *Valhalla* is unlike anything you've ever seen or heard before. Okay, it may look like a bog-standard adventure/puzzle game viewed from above but the major difference here is the fact that your character talks to you throughout. Using real words!

Terry and Paul Carrington reveal all over an American-style three-way conference call thingummy. "The initial idea for the game was due to the fact that there wasn't anything like it — there are no 'talkie' games for the Amiga out there," explains Terry. "We sat down and listed all the things we hated about the games we've played and the most hated thing turned out to be disk accessing.

"We wanted to bring out a game that had no disk accessing whatsoever, was enjoyable to play, and had an ending — as a novel or a film would have," babbles Terry.

"I was thinking about how other games worked," interjects Paul, "and it struck me that it would be fantastic if your character looked up and said 'I've done it' whenever you've done something right rather than hearing a little noise. It all just sort of exploded from that. We worked out how many samples we could squeeze on a disk and how many disks we'd need to give him a vocabulary — it just progressed from there."

Although it's really asking for trouble to doubt these boys in any way, are they confident that the game itself is decent and not just a novelty?

"Oh yes" replies Paul "I mean, you could play the whole game with text captions like the old style *Simon The Sorceror* etc. and *Valhalla* would work just as well with that, but you'd loose the emotion of the character."

> **"There really is nothing we could do to make it come out any better than it has"**
> Terry Carrington (Vulcan Sales & Marketing Director)

Are they worried that the novelty of a speaking game will wear off and become annoying? "Not at all! What we've done on each level is change his tack and attitude both graphically and in terms of gameplay, as well as altering the way he comes across. For example, if you examine a wall in Level One he'll tell you that it's a wall, if you're still examining walls by Level Two he'll say 'I'm not going to tell you that' or just laugh at you. There's a continual progression so that he matures with you."

The boys and girls at Vulcan are confident that the 'talking game' will catch on, and compare it to how silent movies virtually disappeared once the first cinematic 'talkie' had been made. Terry adds: "Only a few people in the industry have seen *Valhalla* so far, and already the response has been phenomenal. We've turned down an offer of a *quarter of a million quid* from one of the biggest software houses in Britain. They wanted to bring it out under their own banner, but we're confident that we can do it ourselves."

The only problem with Valhalla has been how many disks Vulcan could bring it out on and still make a profit. They've ended up with six disks for the game, four of which are crammed full of speech, "...and it really would have been so easy to put it on ten, eleven or twelve disks... But we're bringing it out at £29.99, which is tremendous value for money."

But is it "tremendous value for money"? Let's turn to page 56 and ask Andy Nuttall...



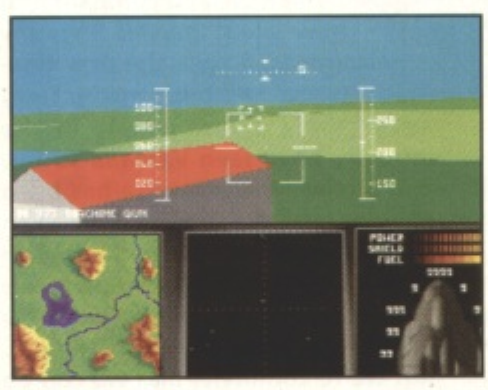



EMBRYO

Black Legend/Croteam

Black Legend is acquiring a bit of a reputation for getting involved with some of the more obscure and distant development teams in the world. As if to add fuel to this 'trans-global' trend, here comes a game developed by a Croatian team by the name of, er...Croteam. Rather inventive, eh?

Embryo is a 3D shoot-'em-up, with you taking your place in the cockpit, aka *Thunderhawk*, *Epic*, *Armour-Geddon*, and anything else you can think of that's been released in 3D and plays fast.



Anyway, the game first sets the scene by describing how huge colonisation spacefleets approached Earth during the Mesozoic era (i.e. a bloody long time ago) and dropped loads of micro-organisms over the entire planet. These er... germs, altered Earth's evolution to make it the same as the aliens' home planet. A chamber was constructed under the ice of the North Pole and stuffed with colonists and equipment, but the aliens' 'million year' plan was ruined by some annoying creatures that er...accidentally evolved along with planet Earth. Yes, you've guessed; it's humanity.

It appears that mankind has now set off a number of the alien probe's alarms with our nuclear tests, and as a result the Things have emerged from hibernation to challenge us for ownership of the planet itself. Ooooof!

You control your craft with the mouse, using a clever combination of held and triggered buttons to manage all weapons and flight controls. On-screen monitors supply maps, status reports, radar, headings and speed indicators.

So what can we expect from the finished product? Well, according to the Croteam demo pack, 16 colours should be dancing provocatively across your screen, while sound FX sprinkle their pleasant seeds from all four channels. The emphasis has been put more on action rather than unnecessary detail, and with the option to control the detail level, you should be able to get things bombing around no matter what machine you happen to own.

Let's be honest, a game developed by people with names like Damir Bulic, Dinko Nazor and Zvonko Tesic can hardly go wrong can it? Well, we'll be able to see when the game is released in July.

ON THE BALL

Ascon/Daze

Dave Upchurch (who?) gave *On The Ball* a quick going-over back in the March issue (the one with a huge football on its cover, funnily enough), but I've got more information now than he had then, so here it is again, presented this time in gloriously rendered 2D Matt-O-Vision.

You start *OTB* as the manager of a First Division footy team, with 10 years in which to prove yourself as club manager and coach. Though there are many accolades to be collected along the way, your ultimate goal (no pun intended) should be to manage the national team. Only by targeted training, skillful transfer management and clever financial wheeling and dealing will you guarantee success.





The game is viewed for the most part from your comfortable office, with a number of icons accessing the various areas of interest — finance, squad, etc. There are also a number of non-team matters that require your attention, such as stadium improvements, sponsorship deals and supporters' clubs.

The training options are comprehensive, with eleven main areas (brutal, hard, defensive — that sort of thing) as well as individual coaching and special training camps. In-game tactics are also at your finger tips, and include such beauties as offside traps, and Italian-style feigned injuries.

As with all management games there are statistics a-plenty, with the player being able to target single players and tempt them with more hard cash, as well as selecting specific players as free-kick and penalty takers.

The main selling point of *OTB*, though, is what Ascon refers to as the 'Spectacular TV coverage' of each match, with actual animations and 'not just jerky computer generated images'. Once you've done all your pre-match preparation, you can look forward to the high point of the week — the game itself.

The games are played out in front of your very eyes, with the action being recalculated every 60 seconds and 'live TV' coverage, commentary, and action replays. Digitised sound recreates the stadium atmosphere, with the crowd constantly singing and whistling.

Ascon promises that this will be an exceptional game, and as of August you can see for yourself (as long as you've got the odd £30 to spare, of course!)



SPACE CHECKERS

Black Legend/Croteam

Yep, once again Black Legend has managed to grab some foreign design team and squeeze some freaky bit of software out of them, this time with a board game called *Space Checkers*.

Now, you might wonder how anybody could play checkers in space without all the pieces just sort of floating away, but you'd be very stupid, because this is a super-spangly '90s version of that old familiar boardgame with tons of shiny buttons and aliens, and... things.

Space Checkers is a mixture of a number of board games, with you needing to get all eight of your 'pieces' from one corner of the board to the opposite corner. The only problem with this, is that your pieces aren't so much 'pieces' as completely weird aliens who seem to want to eat each other. Hmm...

The only way to get across the board is by taking single steps, or leap-frogging over your own or your opponent's pieces. This is where the checkers part of the game comes into play — do you just try to get everyone across straight away, or do you take up complex positions on the board, thus allowing faster stepping stone moves. Another aspect of the game is the more random elements such as vortexes that swirl around the board and lob your pieces all over the place — sometimes to your advantage, but often really buggering you up.

There are also key 'tiles' on the board which, once occupied, cannot be jumped over without a fight between pieces. At this point you can either choose for these 'disputes' to be settled by a random roll of the dice, or by battling it out in an arcade sequence that takes place in an isometric maze. With the random decisions, you can set an advantage factor to either the defender or the attacker, creating a different strategy path for each game.



Later levels include static blocks which can be used as stepping stones, as well as teleportation tiles. Each level also has a different number of opponents to deal with, from two players up to four.

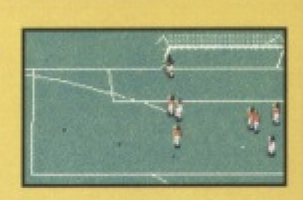
I know it might look a bit strange, but it's actually very good. Keep 'em peeled and I promise faithfully that we'll have more for you soon. (No release date yet, though).

REVIEWS









HOW DO WE DO IT?

At The One we believe a picture speaks a thousand words. That's why our reviews are a bit different and, we like to think, a lot better than the rest. Each game review begins with a short introduction, telling you what sort of game you're reading about and outlining its plot, then we follow that up with illustrations, maps and diagrams accompanied by informative captions that demonstrate every aspect of how the game plays.

Finally there's the Verdict where we explain the game's good and bad points in detail, so that you can work out precisely whether the game's for you or not. Bear in mind that although a review is only written by one person, the whole team play every game reviewed and the Verdict and scores are based on everyone's input. Based on years of research this is, quite simply, the best game reviewing system devised by man. Probably.

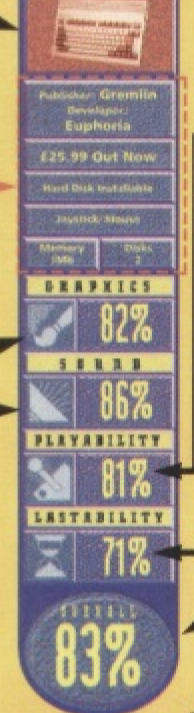
THE VERDICT PANEL EXPLAINED

This piccy shows you clearly which Amiga - A500/600, A1200 or CD32 - the game is being reviewed on.

This panel indicates who is publishing and who created the game, along with essential info such as how much the game costs, when it'll be released, the control system(s) used, how much memory your Amiga needs to run it, how may disks it comes on (and therefore how much swapping you can anticipate) and even whether you can install it onto your hard drive.

This percentage indicates not only how well-drawn or animated the graphics are, but also how well they complement the game. Some games look great in static form but may be slow and jerky 'in the flesh' which will be indicated by a lower-than-expected Graphics score.

As with Graphics, the Sound score isn't based purely on the quality of the tunes and sound effects, but also on how well they enhance the game. For instance, an all-guns-blazing shoot-'em-up with a silly bouncy jingle wouldn't do well here.



A1200

CD32

Playability, which we hope will soon be incorporated into the Oxford English Dictionary as a 'real' word (write to your MP!), indicates how easy the game is to get into and how much fun it is to play. Things like poor control or cluttered screens will take this score down.

Another 'new' word, Lastability indicates whether you're likely to finish the game in a day or a year, and also whether the game is one you're likely to keep returning to time and time again. It's a rather important mark, especially with games being so expensive.

The Overall score is the definitive guide as to whether a game is good or bad. It takes into account many factors other than the four main ones listed above, which is why it's not simply an average of those scores. Anything scoring 85% or above is considered an essential purchase.

The Amiga family is even bigger than ever now, with people able to buy A500/600s, A1200s and CD32s. Here's where we'll tell you about how the game runs on the machines not covered in the main Verdict panel, as well as whether any enhanced or cut-down versions of the game are planned.

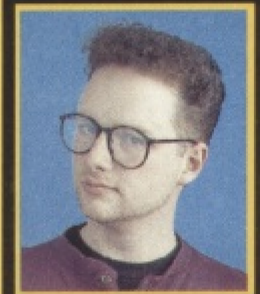
SIMON BYRON

For some strange reason, two scientists decided to find out how much food a pig could hold in its stomach. They inserted a cork into its bottom and force-fed noodles down its gob for over a month. "Why are we doing this?" inquired the first scientist.

"It's part of an 'hilarious' joke which made Andy laugh once," replied the second scientist, "but he is Welsh, so it's to be expected."

"But this is such a bizarre concept."

"I know. Does your head in, don't you think?"



ANDY NUTTALL

The force-feeding continued until the poor pig ballooned to the size of Wembley Stadium. "I'm getting a bit concerned about the fat swine," confessed the first scientist.

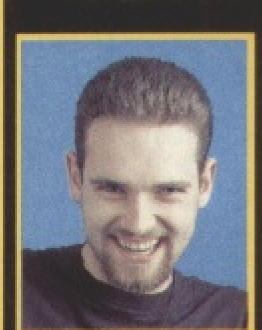
"It's okay, he's editing *PC Games* now," quipped the second scientist uproariously.

"No — our bloody pig! The cork looks a bit dodgy and could pop out at any moment if we don't stop feeding it. I want to make sure that I don't get covered in piggy plops."

"And what do you suggest?"

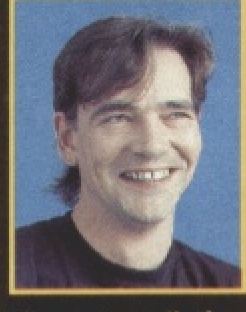
"That we train a monkey to remove it for us."

"Fan-tastic!"



MATT BROUGHTON

So the scientists trained a monkey to extract corks from holes of all shapes and sizes. By now the pig had swelled to the size of the Isle of Wight and had to be kept hidden in a field full of grass. Eventually, the time came to remove the cork from the pig's bottom and at this point in the joke, the two scientists enlisted the help of a third, to heighten the comic tension. The first scientist stood three miles away from the pig, the second scientist planted himself two miles away, and the third a mere mile away.



HARRY ATTRILL

As the monkey plucked the cork from the pig's behind, the first scientist was covered in brown stuff. Concerned for his mates' safety he squelched towards the pig until he found the second scientist. By now the plops reached their waists. Both men waded forward to the spot a mile from the shrivelled porker.

"There was no need for that," grunted Björk, now back to her normal size.

"Yes there was," laughed the first scientist flicking the Vs. "Maybe now you'll think twice about being so bloody crap."

"Yeah, now bog off," shouted the second and third scientists as they jumped into a car and drove off in search of Chesney Hawkes, a fresh cork at the ready.

ELFMAN

Simon Byron's jaw hits the floor as Renegade releases what is quite possibly the finest beat-'em-up the Amiga has ever seen.

Get this for one of those increasingly-violent finishing moves: Janika, the she-elf, raises her head and smiles at the crowd. Her opponent lies twitching on the ground, his head still vibrating from the relentless kicking. The curvaceous elf leaps into the air shouting: "Rock me, baby" before driving her sharpened stilettos into his chest. As her opponent's face jerks up, she rams her pointed nails into the top of his skull and perforates his scalp. She then proceeds to rip off the top of his head and scoop out parts of his brain, some of which she eats, some of which she smears over her perfectly-formed body whilst singing Cliff Richard songs. Then she sacrifices her parents and...

That isn't what you'll find in *Elfmania*. You won't find any blood, either. Nor any guts spilled on the floor. You see, *Elfmania* is a completely non-violent combat game, and if that sounds peculiar then wait until you see the geezers you have to non-violently, erm... combat. They're all weirdos living in Muhmulandia, a mystic land which is ruled by an even weirder king. He's not like our Queen, and that's not just because he hasn't got any girlie love-bumps. Nope — this king likes fighting. And lots of it.

The king is a confident young elf — so confident, in fact, that he's prepared to give away the Dragon's Fan (an item incidentally, which contains the secrets of the universe) to anyone who can beat him in a scrap. But in order to avoid challenging any Tom, Dick or Harry (actually, forget the last one because — as we know — all Harrys are old and frail), the king will only surrender to the hard-nut who manages to beat his six representatives in a bizarre game of noughts and crosses. With fists.

Elfmania is the debut release from Finnish developers Terramarque. Comprising a number of ex-demo coders, the company has been working away on this revolutionary combat game for a couple of years now. And before we press on with The Verdict and all the usual crap gags, can I just stress one thing: yes, this IS the A500 version! Thanks.

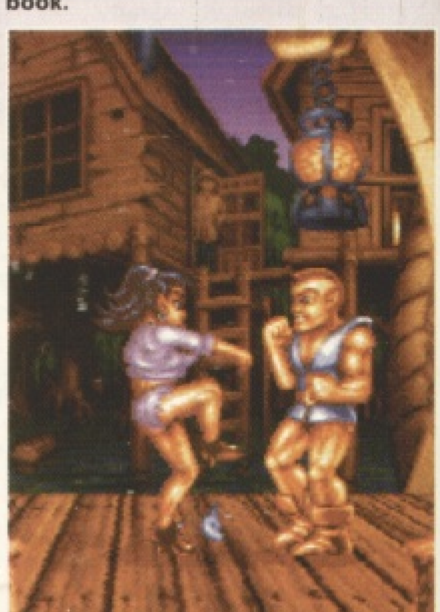


(*Above*) Terramarque is particularly pleased with its revolutionary disk loading system which, it claims, is the fastest in the business. And — for what it's worth — I agree. If you're the proud owner of an additional floppy drive then the disk accessing would hardly be noticeable if it wasn't for the friendly bar which displays how long you have to wait.

(*Below*) Unlike most other combat games, there's no time limit during any fight so you can be as cautious as you want whenever you're faced with a particularly tough opponent. Although some may complain that this results in a lack of tension, it means that no fight will ever end up a draw. Which is a good thing in my book.

This is the land of Muhmulandia (how on earth do they dream up names like that?). It's divided into 36 squares, each containing someone to fight. Every time you win a bout, a blue cross is placed over the square and if you form a straight line of six blue squares then you win the game (I think — obviously I haven't managed to do it yet, but more on that later). One-player games can become quite long-winded, perhaps a *Blockbuster*-ish method where you could form a ragged line would have been better. Renegade could also have hired Sir Bob of Holness for a few voice-overs.





(*Left*) I only wish you could see *Elfmania* moving because it really is the most visually impressive game on the Amiga. The parallax is simply breathtaking — every location has animated foreground and background objects even though most programmers have in the past stressed that this kind of thing is impossible on the Amiga. Well it's not, and the game even moves at a respectable speed to boot!

IA

Remember how in *International Karate +* you could win almost every fight by performing a simple downwards sweep? Well forget that because such tactics are useless in *Elfmania*. As you progress, the game analyses your moves and, if it can spot a trend, will make sure that it avoids your attacks. This means that you have to vary your fighting style in order to succeed. It's a fan-tastic touch, it really is.

BOG OFF, UGLY!

Forget the unwieldy control methods of *Street Fighter 2, Mortal Kombat* et al, *Elfmania*'s control system is easy to use and complicated-joystick-manoeuvre-free. All the available moves are but a flick of the joystick away, and if you don't believe me then take a look at this...



BLOCKING
In a bit of a fix? Getting your teeth knocked out? Don't worry — just pull back and press fire for a 'squat-block' or press fire and pull back for a 'stand-block'.



JUMPING
Easy-bloody-peasy, mate. If someone's comin' atcha (bit of 'street talk' for you there, er, daddio), then just move the joystick forward and you''ll leap into the air. It's really that simple.



KICKING
Like kicking? Who doesn't — especially when it's as easy as this. Just push the joystick in the opposite direction and you'll be leaving footprints in flesh in no time. Again, to aim a high kick, push up at the same time.



SPECIAL MOVE
There's a separate caption detailing exactly how to pull off a special move so why don't you check that out instead of wasting my time? Honestly, I've got better things to be doing than writing five lines of text. Thanks.



PUNCHING
Want to punch your opponent? No problem — just push the joystick in the direction your character is facing and press fire. The height of the blow is determined by moving the joystick up and down at the same time.

COMPLETE GITS

Every combat game has its hard-cases, and *Elfmania* is no exception. The three characters shown below are the toughest in the land and should be avoided at all costs, although you do have to fight them sooner or later.

Whatever you do, don't call this fighter 'David Upchurch-Features' because, unsurprisingly, he'll go a bit mental. Although this food-crazy fighter is a touch slow, he's very hard to hurt, probably because of his protective armour made of pure fat.

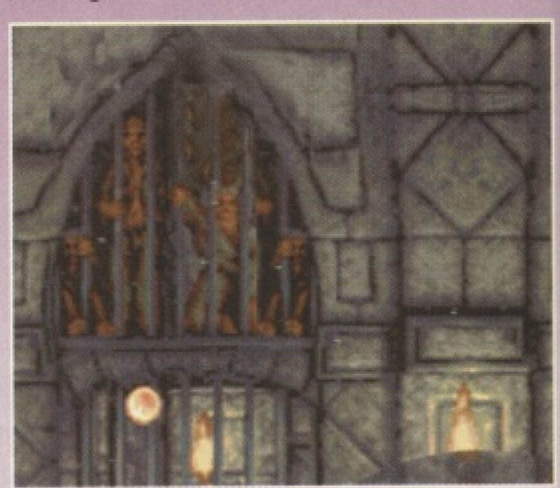


Now I don't want to moan or anything, but wielding a sword is a bit unfair, don't you think? I mean, I'm all for a bit of competition but this is quite ridiculous. Whatever next — a machine-gun-toting terrorist?

Er, no... a hammer-carrying-King. Why can't our Queen be a bit more like this. Perhaps then we could tell those Euro Bureaucrats exactly where to go. Imagine Betty in her royal coach, waving regally with one hand, brandishing a spanner in the other. Would they call us a nation of shopkeepers then? I doubt it.



The whole combat system is based around coins. You have to hire fighters between each bout (so you don't have to stick to one fighter throughout a game) and, rather ruthlessly, prices vary depending on your financial status. If you win a fight then you're rewarded with more coins and as your bank balance improves you get the chance to hire harder fighters, like the king.



A mate can join in the action any time between bouts and the game changes slightly to accommodate this extra player. Both fighters still compete in 'noughts and crosses with fists', but if any player runs out of cash then the other person is declared the winner. Of course, if one person manages to create a line of six of his symbols then he/she is pronounced the best. Hooray.



With the fish leaping gaily from the bubbling lake and the idyllic waterfall cascading dramatically in the background, this is the perfect place for a fight. The waterfall is without a doubt the most gorgeous location in the game and home of the fat bloke who's rather difficult to beat. Sadly, your stay here is often over too quickly.



As this is a non-violent game, the bars at the top of the screen don't represent the amount of energy remaining. Every time someone lands a punch, their opponent's bank balance is reduced and a coin appears on-screen which can be punched back into the other player to inflict yet more damage. You can combine some tasty attacks using this method — punch once, wait for the coin to appear, and punch again — useful for defeating armed opponents.





(*Below*) To pull off a special move, you have to rapidly repeat a certain joystick combination (usually either back, or back and up with fire) until your character launches into your opponent. This method works well; it's easy to pull off and gives your opponent the chance to leap over you — which is important when you consider that blocks are ineffective against a fully-blown special attack.

(*Above*) If you hit enough coins during a single bout then you enter the bonus game. This involves punching loads of valuable objects and hitting coins in as quick a time as possible. It's worth seeking out the weaker opponents and defeating them comprehensively enough to enter the bonus game to boost your finances. That way, you'll have enough in the bank to hire a decent character when it comes to fighting the king.



THE VERDICT

Dear Desmond Lynham. If you're so bleedin' clever, I'd like to ask you one thing: **How do they do that**? Terramarque, I mean. How have they managed to create such colourful and beautifully animated sprites on an A500? **Elfmania** makes all other beat-'em-ups look like out-dated crap and will hopefully prevent other software companies even dreaming about releasing complete rubbish like **Dangerous Streets** on any format. The parallax is nothing short of incredible. How do they do that, then? And while we're at it, how has Terramarque managed to retain everything we love about beat-'em-ups whilst radically altering the gameplay to make it the most taxing and strategic combat-fest around? The introduction of the coins is inspired and adds a whole new element to the game by constantly placing you in a dilemma: should you attempt to create a line of six straight away, or have a few scraps in order to build up your cash reserves? The choice, as they say, is yours. Even the way you initiate the special moves is smart. Not only is it moderately easy to do, but it also gives your opponent the chance to see what you're up to and react to it if they can. Why hasn't anyone thought of this before? We've never seen proper artificial intelligence like this in a beat-'em-up, does this really mean that you'll never be able to breeze through the game with only one move? That's fan-tastic. I'm completely gobsmacked by every aspect of **Elfmania**. It's easily the best beat-'em-up on the Amiga, and I can say that with my hand on my heart. We can't stop playing it here at **The One** — what about you lot at **Grandstand**? Who's the best, you or Steve Rider? I bet Bob Wilson's a bit crap, though — is he really as dull as he looks? Anyway, I must go now. I look forward to your reply. Love, Simon Byron. P.S. How come your hair is grey?

A500/600

Publisher: Renegade
Developer: Terramarque

£25.99 Out Now

Not Hard Disk Installable

Joystick

Memory	Disks
1Mb	2

GRAPHICS	93%
SOUND	87%
PLAYABILITY	89%
LASTABILITY	88%
OVERALL	91%

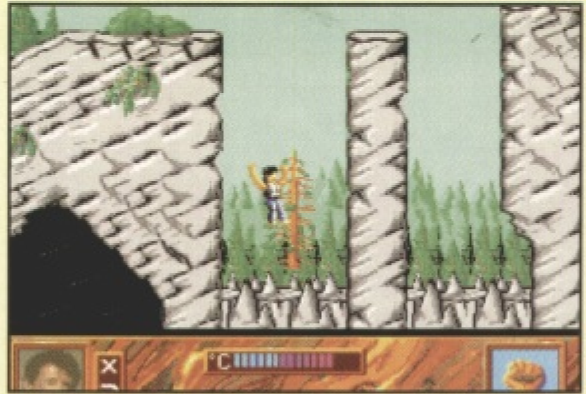
A1200 **CD32**

A1200 and CD32 versions are on the way. But how can Renegade and Terramarque possibly make Elfmania any better?

CLIFFHANGER

Ho-hum! Simon Byron almost gives up and goes home as he checks out Psygnosis's second-worst game ever (see page 64).


Hmm..
Nice graphics, don't you think?


Now and again you'll come across these pits filled with spikes. In well-programmed pieces of software, you wouldn't have to rely entirely on luck to get you across, but, alas, in *Cliffhanger*, the character takes so long to respond that you'll still slip up even when you're an experienced gamer.

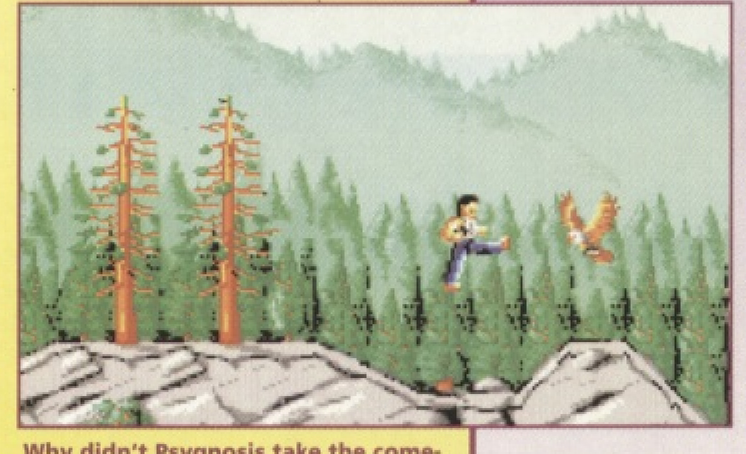
Psygnosis isn't exactly renowned for flogging its games for less than £30, so *Cliffhanger*'s wallet-friendly asking price is no small shock. Is this a new policy, giving you, the public, better value for money whilst hopefully forcing other software publishers to get their prices down? Or is it simply a crap game? I think you know what's coming.


I like a game which rewards skill by giving you the opportunity to avoid punishment if you're good. Which is why I absolutely loathe, despise and hate *Cliffhanger*. In this level you have to journey to the top of the screen dodging rocks. Unfortunately, you can't miss them when you're on a ladder so it's a case of keeping your fingers crossed...

In true film conversion fashion, you take charge of the main character (in this case Sylvester Stallone, although why he looks like Mario minus the hat is beyond me) and it's your job to guide him through several levels 'inspired' by scenes from the film. Anyone who's seen *Cliffhanger* will no doubt recall the scene where Sly wandered from left to right punching a number of deformed animals. And who could possibly forget the bit where he had to find some boots so that he could run a bit faster? No-one, that's who.

So we're back in tired old platform land once again — I thought we'd kissed goodbye to this kind of film conversion a couple of years ago. But obviously not: you jump gaps, punch enemies and collect a few objects which enable you to run, or fire, or something. I don't mind a good platform romp when it's programed competently or fun to play (preferably both, obviously) but this is just... well, crap.

Whereas *Cliffhanger* the movie went some way to restoring Sly's credibility after several lacklustre films, the game tarnishes Psygnosis's ever-increasing reputation. After the smart *Brian the Lion* and the brilliant *Puggsy*, the only question on our lips is: why on earth did they bother?


Why didn't Psygnosis take the comedy option and buy the rights to only the name? They could have dreamed up a fantastic arcade game where you play a piece of snot stuck up Cliff Richard's nose. His Royal Popness would then have to try and remove you with some bog roll whilst you tried to hang on for dear life. At least that would have been funny. (Er, it wouldn't actually — Everybody.)

THE VERDICT

Seeing as this is our 'Nice Issue', I can't bring myself to describe exactly how awful **Cliffhanger** is. Therefore, I've decided to say completely the opposite, so please bear this in mind when reading the following. **Cliffhanger** really isn't crap. There's certainly no way that you could describe the game as frustrating and slow-moving. Because it isn't. The variety is incredible: one minute you're wandering from left to right, leaping over gaping chasms, the next you're climbing ladders or doing something else equally exciting. It's easily the most graphically impressive game on the Amiga — the sprites don't look like they've been created by a blind person and they wouldn't look out of place in a Disney classic because they really are that brilliant. Not crap. But it's in the playability department that the game truly excels. Controlling your character is instinctive and in no way stodgy. There are never times where you smash the joystick down in anger when you've failed to make a preposterously difficult leap between two rock towers. You'll be howling with pleasure when you're hit by a rock which you couldn't possibly avoid and are returned to the very beginning of the level. Again. There's no way I could program better than this because I have no talent and the people behind this fan-tastic release obviously have. Oh sod it, I can't be nice any more. Don't buy this game. It really is crap of the lowest order and it should be mercilessly stabbed with knives if you ever see it. Really.

A500/600

Publisher: Psygnosis
Developer: Spiderworks

£19.99 Out Now

Hard Disk Installable

Joystick

Memory 1Mb | Disks 1

GRAPHICS 24%

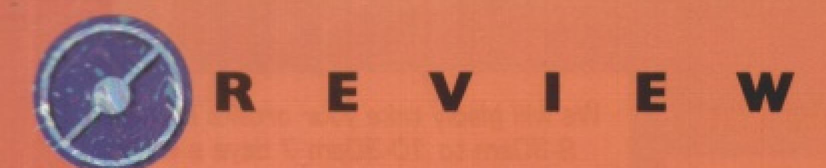
SOUND 19%

PLAYABILITY 24%

LASTABILITY 24%

OVERALL 21%

A1200 **CD32** Still crap. No other versions planned. Good.



VALHALLA
THE LORD OF INFINITY

"All right, so maybe he isn't such a git after all," concedes Andy Nuttall after meeting Terry Carrington, the man behind Vulcan Software. These newcomers to computer games obviously haven't read the script, because not only have they produced a game in just over 12 weeks, but it's actually bloody good...

So the latest story in the twisty-turny world of Amiga games goes something like this: A month ago, a package of disks landed on *The One*'s new 'space desk', labelled *"Valhalla, the Lord of Infinity."* Nothing unusual there, except that they were sent by a fledgling software company, Vulcan, who were set up specifically to produce the game. Also contained in the package was a black-and-white photo looking like something out of *Top Gun*, with the programmer and designer of *Valhalla* respectively representing the parts of Tom Cruise and Nicole Kidman. Curious...

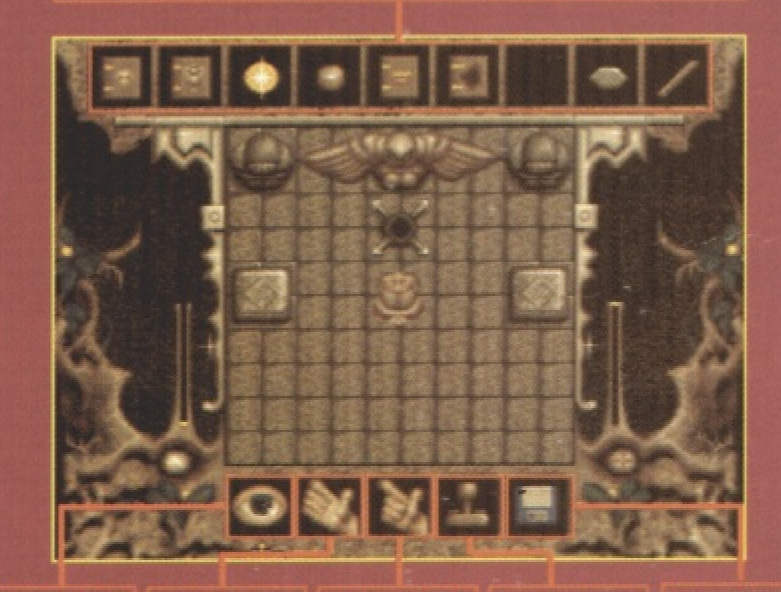
Several conversations with Vulcan followed, and then we had a visit from the man we'd like to call "our dad," silver-haired, pointy-eared Terry, the chief Vulcan. His son was the star of the earlier photograph, and one day on a whim the boy decided that he would like to program a computer game. Terry stumped up the money, and several weeks later, we have the result. Not the kind of people to mess around, it seems.

The "result" is a graphic adventure which takes me back — well back, to the days of the Spectrum and Commodore 64, when programmers concentrated on gameplay first, and graphical niceties second. *Valhalla* is the story of a Prince's return to his kingdom which, some years earlier, was overthrown by the King's evil brother. After a period of exile the Prince vowed to return — but you come in when he decides that he can't do it on his own.

Valhalla differs to most similar games because you don't actually play the main character. You control him, yes, but he chats gaily to you as you move him around, discovering things and solving puzzles. This is one of the game's main selling points, for he does actually speak to you — admittedly in fairly scratchy tones — but it claims to be the first to do so. I refuted this at first, but then thinking about it, the last games I can remember speaking (albeit very rarely) to me are *ETX — The Extra-Terrestrial Xargon* on the Spectrum, and *Impossible Mission* on the C64. So, hell, I think we can give this one to Vulcan. And anyway, Terry is now officially our dad, so...

WHAT'S IN YOUR BACK PACK, OLAF?

Only a small portion of a typical Valhalla screen is taken up with the game. This bar displays your current inventory. You can hold nine items maximum; try any more and you'll be snarled at...



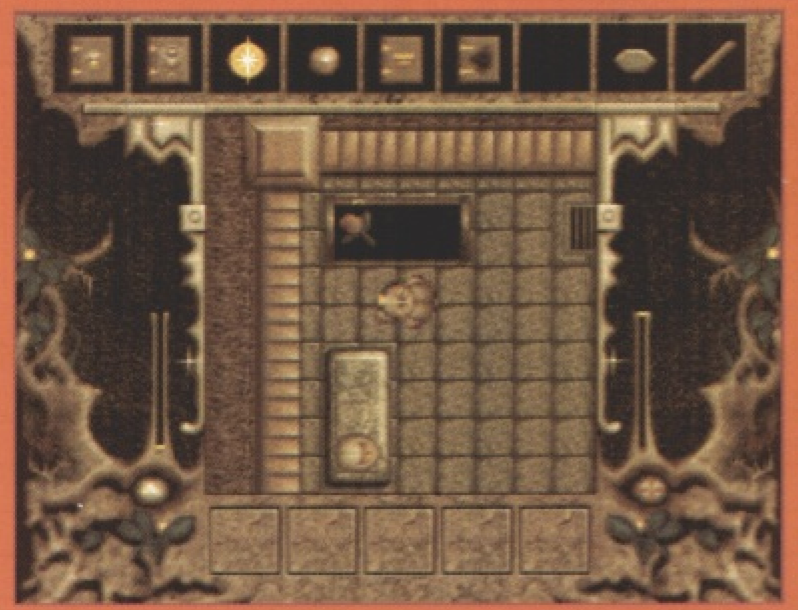
EYE: Click to inspect or examine objects and locations

TAKE/PUT: Click to drop or pick up icons

USE: Click to make use of or open an object

JOYSTICK: Click to return to the main action

DISK: Click to load or save your current position



Next to the Prince's speech, the puzzles are the biggest thing about *Valhalla*. What do you do with this withered rose? How about the toffee-loving Gargoyles set into the walls? This is The Chapel, incidentally, a level which contains two rooms littered with death-dealing trap doors. It's map time, folks, something which I haven't had to do since the last of the Infocom adventures. Decide if this would annoy you before you buy.



The Chapel level contains one of the more interesting, if obvious, puzzles. After picking up an arrow, you find a tap (or faucet, as the slightly Hollywood-ized Prince would say) which when switched on causes an apple to grow in the barrel underneath. If you place the apple in front of the crossbow (which is lurking around somewhere), and then the arrow in the bow itself, a switch elsewhere fires the mechanism. Man and machine in perfect harmony, and all that. The move splits open the apple, which reveals not a maggot, but a toffee, which one of the local Gargoyles would die for.





Yeah, I know I said the graphics came second, but they're still pretty good. Every object, floor and wall has a good definition, and even the Prince sprite has a certain character. Sadly he's got shiny hair, which looks kinda strange, and he has a habit of walking about with his hands grasped behind his back (either that or he's got an extremely large bottom!).



Somewhere on the third level you'll come across a scene just like the one above. The gargoyle in the wall is a toffee-lover (see the main text), and when he gets one he'll not only love you, but also open up the couple of roll-top desks in front of him. This action reveals the "Gift of Sight" potion, which enables you to see things (such as otherwise-invisible doors) and "Green Fingers" which I haven't discovered a use for yet. It may be something to do with the River Keeper, though, because I'm sure the grass, or bricks, are greener over there...



Some of the puzzles are a little bit too far-fetched. If you examine this piece of upturned linoleum, you find an uncooked chicken leg underneath. Strange, but fortunately there's a barbie just nearby, and that hungry Gargoyle at the top looks like he could just go a Variety Meal at the local KFC. Feed him, and he kindly opens a door for you, which leads you to the next puzzle.

THE VERDICT

The story behind **Valhalla** is almost as fantastic as the game itself: designed and programmed in nine weeks, tested in three. Not bad for a first product. From a physical design point of view — that is, the disk system, loading/saving, that sort of thing — certain more established companies could do with learning a thing or two from Vulcan. Not only is the information for a particular level on a single disk, but also everything it needs to run — speech, graphics and all. The upshot of this is, of course, no disk swapping — a curse with some adventures. The speech... well, it talks, which is impressive and innovative, but after a few hours the main character's whiny voice gets annoying. He's got a relatively huge vocabulary, but there's only so many times you can hear him say "I'm scared," without wishing there was an option to listen to only the important points. The deep heartbeat-like footsteps sound excellent and atmospheric at first, too, but given Vulcan's claim that playing from start to finish takes 12 hours (when you know what you're doing), you soon find that these repetitive sounds get on your nerves. Also, you die far too regularly in the game; often stepping on a simple paving stone reveals a gaping pit into which you fall to your death. No-one likes to die in a game, especially when there's nothing you can do to prevent it, but to build trial-and-error death into an adventure is just bad design, and means that getting a pen and paper out and mapping parts of the levels is absolutely necessary. As this is Vulcan's first game I wasn't surprised to find a few teething problems. On the positive side, the many puzzles on each level are clearly laid out and easy to operate. They do require some lateral thinking, and again not a small amount of trial-and-error, but as long as you're willing to explore and make notes you shouldn't find them too frustrating. **Valhalla** is well worth a look, and if you're planning on buying it, be prepared for a few late nights.

A500/600

Publisher: Vulcan
Developer: In-house

£29.99 Out now

Hard Disk Installable

Joystick

Memory 1Mb | Disks 6

GRAPHICS	82%
SOUND	87%
PLAYABILITY	76%
LASTABILITY	80%
OVERALL	81%

A1200 **CD32**

In a few months time there will be an all-singing, all-dancing CD32 version of Valhalla in the shops with a full musical score and CD-quality speech. It should be one to watch out for!

BUMP 'N' BURN

Thanks to Grandslam, Matt Broughton is a happy, happy man. He Bumps. He Burns. He Bumps 'N' Burns. He Burns 'N' Bumps. He 'N' Bump Burns. He Bump Burn 'N's. (Oh bog off Matt you bearded fool — Simon.).

Something special is about to happen. Every 10 years a strange and wonderful place known as Toonia stages the *Bump 'N' Burn* tournament. Drivers from across the world travel to this one weird location — where completely different climatic conditions can be experienced in the space of a few miles — to compete in one of the most brutal, competitive and, well, let's face it, silly races ever.

Each competitor must make their way through haunted tracks, icy wastes filled with deadly penguins, fun-fairs and a war zone (to name but a few) if they want to earn the title 'B 'N' B Grand Champion' (and that doesn't mean that you're ace at bed and breakfast).

The reigning champion is the evil Count Chaos, a bugger of a bloke who has never been beaten. So what do you reckon? Are you hard enough to take him on?

Things aren't all bad, and a number of nice weapons can be collected and used as you hurtle across the fantastic courses, including smoke-screens, mines, and homing missiles. Less conventional hardware includes limited invincibility, invisibility, turbo charges, and rather handy metal walls that can be dropped in the path of pursuers.

Money can also be snapped up along the way and used to customise your car, which already boasts some of the finest tracking, radar and mapping facilities going.

You can choose to drive as any of the available characters and each prefers a different type of car and weaponry. Most of these differences are graphical, though, and at the end of the day, it's every man (and woman) for themselves.

Well, folks, it's fair to say that we've seen one or two 3D racing games before, and blow me if this one doesn't look strangely similar to a certain console title. Of course the big question is, can *Bump 'N' Burn* perform, or is it a case of Crash 'N' Burn? Or Poo 'N' Crap for that matter? Get your motors running...



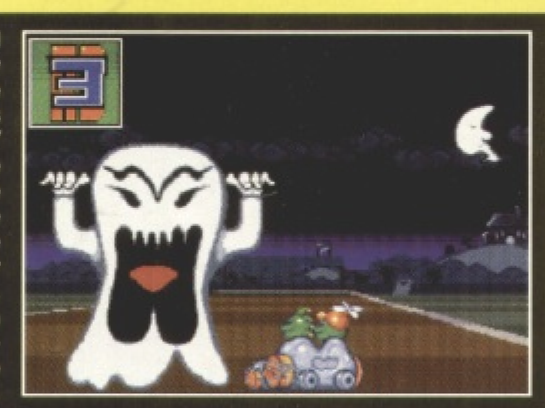
Here's the selection screen from which you can choose to enter any of the seven racing areas in Toonia. Each area has two tracks, filled with relevant problems. The Forest Track has log swinging cranes(!), huge lakes, and level crossings, while the War Track has tanks, piles of TNT and huge bomber jets etc. Not included here is the eighth track — the Future Track. This is only available once you've completed all seven normal tracks, but is well worth the effort as it's easily the best — just try not to fall off the edge because it's a long way down...



Whenever another driver gets close enough to overtake, you'll hear a horn hoot behind you, normally accompanied by a short sharp bump up the rear. As cars pass you (or you pass cars) a number will appear in the top left corner showing you your overall position in the race. This means that you're regularly reminded of the race status even if you're not using the larger map display. Incidentally, it's all dark here because I'm in a tunnel.

(*Below left*) During the races you can collect coins for later use in the shop. Coins can either be driven over individually, or picked up as special '10 coin' star icons. Once you're in the shop, the shop-keeper will take you on a tour round, giving you the opportunity to upgrade your car. Make a purchase and pound signs will roll in his eyes, but waste his time when you've got no money and you'll end up with one very unhappy chap (see cut-out). As if by magic...

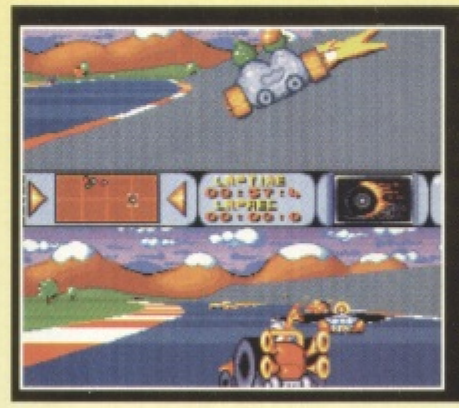




Oh bugger! I was third until I got stopped by this ghost. There are many nasty surprises like this in *Bump 'N' Burn*, with UFOs in the Future levels and those flying dinosaurs in the Cave levels. Once they've blocked your way or picked you up, the only thing you can do is wiggle your joystick as fast as possible and shake them off.



The first thing you need to do is select who you want to play as. Although all the drivers have specific weapons, they're of equal strength — they just look different. And the contestants are; The Dodgy Dinos (my favourites, complete with rock weapons), Mr Fabulous (armed with spanners and a whiter-than-white smile), Colonel Carnage (drives a tank armed with cruise missiles), Eric The Eskimo (drives a motorised igloo with snow balls and ice cubes), Frank (who fires bats, and also comes with his pet dragon, Steiner, who breaths fireballs), Loretta Lamour (in the Love Bug, complete with lipstick, kisses and sweets), and finally the Buck Tooth Beaver Bros (with saw blade weapons and nuts!) The nasty-looking chap is the current *Bump 'N' Burn* champ, Count Chaos, and is the only character not available to the player. Believe me, he's a real git.



As with any game, the fun doubles when you've got a friend to play against, and though I couldn't find any friends, Andy agreed to play me instead. Here I (on the top) am climbing the curve, Indy Car style, to collect the bonus stars. Your control panel appears in the same colour as your dot on the scanner, and you can see here that I'm just ahead of the clump of drivers with Andy in. The good news is that I've just picked up a turbo, so... SO LONG SUCKERS!



If you're playing on your own and don't mind the split-screen, you can call up a track map which shows all the relevant check points and, more importantly, the competing drivers. Although this is a relatively simple track, you can see that the cars are all pretty close, and a further inspection via the radar shows exactly how hot on my tail the others are. Never mind, I'm just about to drop this land mine now they're all nicely lined up behind me. Heh heh heh.

THE VERDICT

Well, I've said it before and no doubt I'll say it again (and again), but I don't care how unoriginal you are, just as long as you do a good job of copying whatever it is that you're copying. So here we have, in essence, **Super MarioKart** — and bloody good it is too! If you're familiar with the SNES game I've mentioned, you'll already be aware of the simple fun to be had from this sort of racing game, but you really have to play **Bump 'N' Burn** to appreciate just how addictive it is, especially when the producers have got the CPU intelligence just right (which I'm glad to announce, Grandslam has done here). There's something wickedly satisfying about dropping an oil slick and watching the little dots on your scanner (representing the other players) fly all over the place, not to mention firing up your turbo and whistling past that evil git who's been in your way for ages. Grandslam made the right decision to keep all the participants evenly matched, as this means you get to play as all the characters — and enjoy their individual graphic styles — without loosing (or gaining) any advantage. Graphically the game is superb, with a chucklesome cartoon style for the characters and fast-moving, smooth tracks. Sonically, every character has a different selection of samples, and the between-race sequences are accompanied by good music scores. One of the nicest ideas here is the fact that the different tracks employ a slightly different playing style and make good use of their themes, both in terms of the scenery and obstacles. The CPU intelligence is a real winner and I'm especially pleased to see that the enemy drivers also make use of icons and weapons. I've got to be careful here because this is turning into a love letter, but the thing is that there really isn't anything to challenge **Bump 'N' Burn**. Sure, we've got **Lotus** and **Crazy Cars**, but those are just so very serious and uneventful compared to this. Honestly, folks, **B 'N' B** is tons of fun.

A500/600

Publisher: Grandslam
Developer: In-house

£25.99 Out Now

Not Hard Disk Installable

Joystick

Memory 1Mb | Disks 6

GRAPHICS 86%

SOUND 86%

PLAYABILITY 85%

LASTABILITY 89%

OVERALL 90%

A1200 **CD32**

Both A 1200 and CD32 versions are on their way. The A1200 will include more animations and improved graphics with a faster screen update. CD32 owners will get an extra character and a couple of bonus tracks as well.

REVIEW

TACTICAL MANAGER

The roar of the crowd, the smell of the chips, the thwack of boot against muddy ball, the... er, burning feeling as some little kid spills piping hot tea down the back of your neck... Yes, that's the wonder of football, as Andy Nuttall found to his cost.

As I write, there's a programme on the telly called *Sport In Question* which, spookily, is discussing football management. Apparently, QPR has sold over £10 million worth of players since manager Gerry Francis joined the club, but only lashed out £2 million on new talent. Now, as esteemed Editor Byron's a QPR fan, (shame) I'm sure he would agree that this ratio doesn't necessarily make for high league positions, as their, er, league position also suggests. And, perhaps coincidentally, an entire *Sport In Question* audience full of QPR supporters — along with pundit Jimmy Greaves — also take this point, and are baying for poor Mr Francis' blood. Horrible.

LEICESTER CITY				NUTTS	
1 K POOLE	GOA	GOA	STEVE WALSH		
2 G COATSWORTH	DEF	DEF	ATTACKER		ATT
3 C HILL	DEF	DEF	RATING		1
4 J DODD	DEF	DEF	EARNINGS		6
5 S BOULD	DEF	DEF	MARKET VALUE		6
6 M WHITLOW	DEF	DEF	AGE	30	PLA
7 P GEE	M-A	MID	CAPS	0	SCO
8 S AGNEW	MID	MID	SHOOTING	8	CON
9 G THOMPSON	M-A	WIN	HEADING	9	TAC
10 P KERR	ATT	ATT	PASSING	4	SPE
11 S WALSH	ATT	ATT	STAMINA	6	FIT
12 G DAVISON	ATT	SUB	VISION	7	MAR
13 S GRAYSON	M-D	SUB	EXPERIENCE	4	ATT
14 G MILLS	M-A	RES	INFLUENCE	5	REL
15 L PHILPOTT	M-A	RES	TIREDNESS	20	MOR
16 J JOACHIM	ATT	RES	PRONE TO INJURY		
17 D SPEEDIE	ATT	RES	PRONE TO BAD BEHAV		
18 I ROBERTS	ATT	RES	PRONE TO WILD TACK		

Tactical Manager, in my experience, is best played with a 5-3-2 formation (which, in footballing terms, is very defensive). That way you can play with any strategy you want — physical, heavy marking, fall in the box — and you'll generally have a strong defence to see you right. You'll notice from this screen that each player is assigned 34 — yes, 34 — different statistics, each of which you need to take note of in order to select the right players from your squad.

You see, they all think they could do better. Now, you should all know by now about *The One*'s Fancy Football League tournament, in which you can be manager of your very own team, and possibly win £1000 cash at the end of it. But, did you know there's an alternative? An option which won't win you any money, and will cost you £25.99 into the bargain? Sound good? I can tell you're interested.

Tactical Manager is the latest in a long line of football management games. In it, you take control of a team of your choice, select squads and strategies, play in the league and the English cups. You may even get headhunted and offered a better club, and eventually win through to the top of the Premiership. Yeah, I know what you're thinking: "It's all been done before," but this one's different. Honest, Kompart told me and everything.

Okay, it might look the same as *Championship Manager*, *Leeds United Champions*, *Premier Manager* et al, but according to *Tactical Manager*'s author Camy Maertens, beneath its playful, boyish exterior beats the heart of a ruthless, sadistic tactical football simulation (plagiarise, plagiarise etc).

Depending on which version of the game you buy (English, Scottish, German or Italian) you'll find accurate, up-to-date info, painstakingly researched by Camy and his band of Talking Birds. This man seems to know more about football than *Fantasy Football*'s Statto, or pundit Alan Hansen, er... probably, and I reckon his knowledge will enable *Tactical Manager* to challenge the established footy management sims.



Among the text, icons and 'nightmare scenario' that is the statistics panel, the actual game playing occasionally lobs up a decent amount of tension and atmosphere — which is odd, for such a text-heavy program. This penalty incident quite literally had me on the edge of my seat, because 2-0 could have killed me off (and "do I not like that?" eh, Mr Taylor?) As it happens Julian Joachim, Leicester's top-scoring striker, managed to score in the second half, clinching in a 1-1 draw: so that penalty miss was crucial.

The word "Tactical" in the title should give you a clue about **Tactical Manager**. It is, as Kompart promised, very different to other football management simulations. It's designed to be the most comprehensive of its kind, and I for one can believe that, because this is probably the most techie program I've ever come across. Now, I'm a football fan, but I don't know everything there is to know. **Tactical Manager** has taught me a lot about the game, as well as current clubs and teams — which are, incidentally, accurate up to the last transfer deadline. Not only that, but also each player is given accurate ratings for every conceivable ability so each game played has a realistic outcome. You won't, for example, find Swindon Town beating Man United very often. However, one element which has taken a back-seat in **TM** is good old British fun. Yes, I was amused when Alan Sugar sold his stock of Spectrum computers to Spurs (the first time). I was frustrated when Leicester City were beaten by Bristol City at the end of the season. I was sickened when Liverpool crashed out of Europe, and I was annoyed when my top striker was carried off with an injury which put him out for the rest of the season. Very seldom, though, did I find myself having fun, and that — call me picky — is how I judge a game. For me, **TM** is too realistic; there are just too many stats for each player, which you must read and digest if you want to succeed. I've given it a relatively high mark because this attention-to-detail will go down well with football nuts. **TM** is good, but just make sure that you either know, or you want to know, a lot about football before you begin.

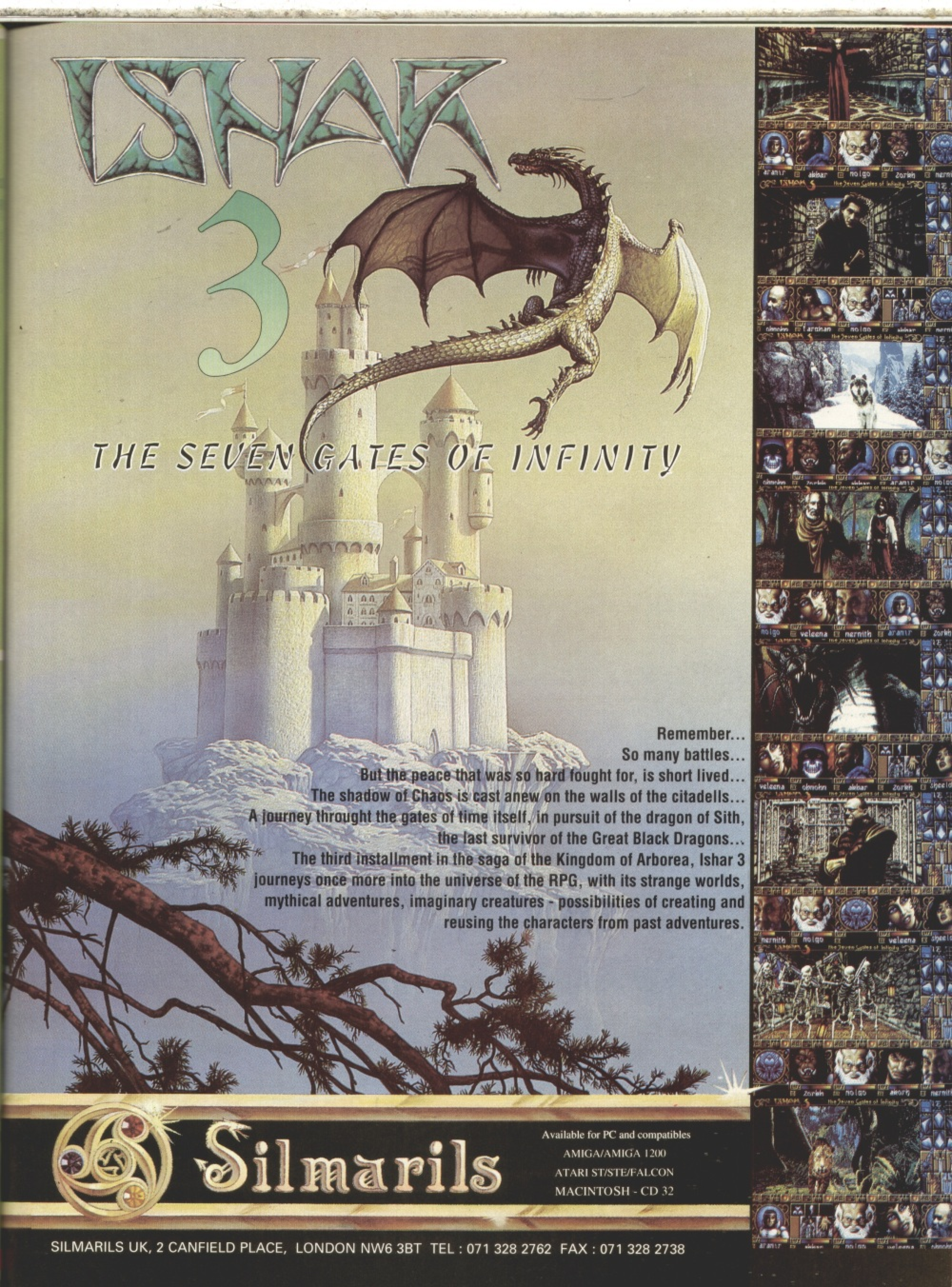
A500/600

Publisher: Kompart UK
Developer: Talking Birds
£25.99 Out Now
Hard Disk Installable
Mouse/Keyboard/Memory
Memory 1Mb | Disks 2

GRAPHICS 55%
SOUND 47%
PLAYABILITY 79%
LASTABILITY 87%
OVERALL 80%

A1200 **CD32**

TM works fine on an A1200, and slightly quicker than on the smaller machines. Understandably, then, there are no plans for an advanced version on that machine — but the CD32 is to be graced with an enhanced *TM* in a few months' time


ISHAR
3
THE SEVEN GATES OF INFINITY
Remember...
So many battles...
But the peace that was so hard fought for, is short lived...
The shadow of Chaos is cast anew on the walls of the citadells...
A journey throught the gates of time itself, in pursuit of the dragon of Sith,
the last survivor of the Great Black Dragons...
The third installment in the saga of the Kingdom of Arborea, Ishar 3
journeys once more into the universe of the RPG, with its strange worlds,
mythical adventures, imaginary creatures - possibilities of creating and
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SILMARILS UK, 2 CANFIELD PLACE, LONDON NW6 3BT TEL : 071 328 2762 FAX : 071 328 2738

BENEFACTOR

Enter a new breed of hero, Ben E Factor, aka The Benefactor. He's got long legs for running, he's got strong arms for climbing, and he's got a penchant for small animals (are you sure you've got that right? — Simon). Andy Nuttall takes the shuttle to sunny Lullyat to monitor his progress.

Imagine a dimension... a dimension not only of sight and sound, but of mind. Picture yourself as a tiny creature: ordinary trees are unclimbable, simple cracks in the pavement are huge, gaping chasms almost impossible to cross. Your legs have evolved bizarrely to cope with these hazards, while your body has remained short and squat. A nightmare scenario, ne c'est pas?

But there exists a race of even smaller creatures, the Lullyatians. Hailing from the planet Lullyat, they would bow to you simply because you're larger than they are. Creatures which can either exist in 'monochrome' or 'colour', the Lullyatian's intelligence and independence depends on their coloured status. The Colours are friendly types, capable and willing to help you complete the puzzles in their level. The Monochromes, however, are evil, and will do anything they can to mess things up for you — fortunately, they can be turned into Colours, but more about that later.

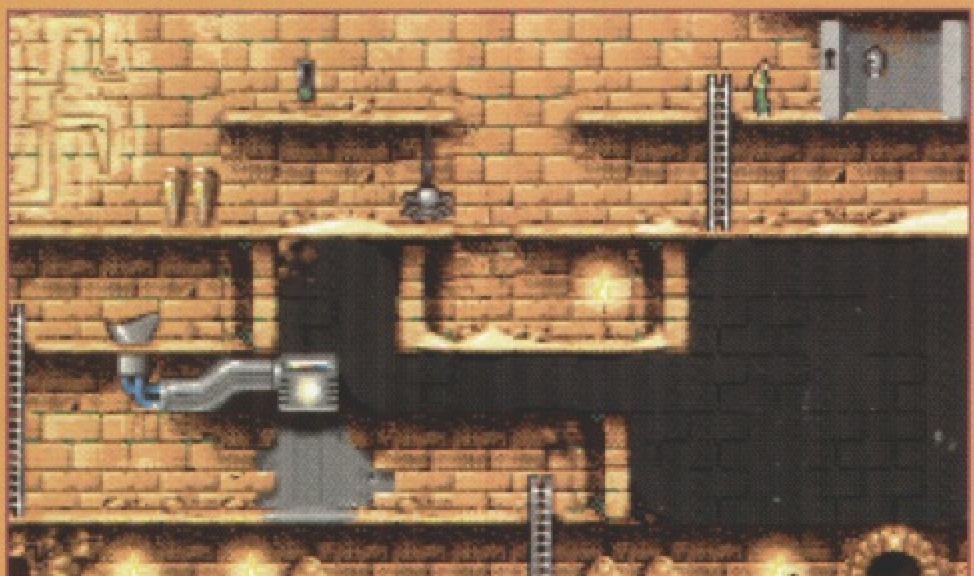
Even though perhaps you're not particularly happy with your shrunken state and your new mutation, you are the biggest on Lullyat, and therefore, the best. Of course; in the land of the blind, the one-eyed man is King, no? As it happens, the smaller creatures need help, and you, the big hero, happen to be passing their planet at the right, or perhaps the wrong, time.

Benefactor signals a change of form for Digital Illusions, creators of *Pinball Fantasies*. It's a curious type of platform game. Although it's been noted more than once in the press that it looks distinctly like *Lemmings*, *Benefactor* manages to steer reasonably clear from direct comparison for a couple of reasons. One, the control method: using a joystick you use a single main character to help save a number of smaller creatures. Two, the game design: although the characters are *Lemming*-like, they run, jump and climb ladders like normal platform game characters, and the only abilities they possess which you can use are walking, jumping, and picking things up. See, nothing like, er, that other game.

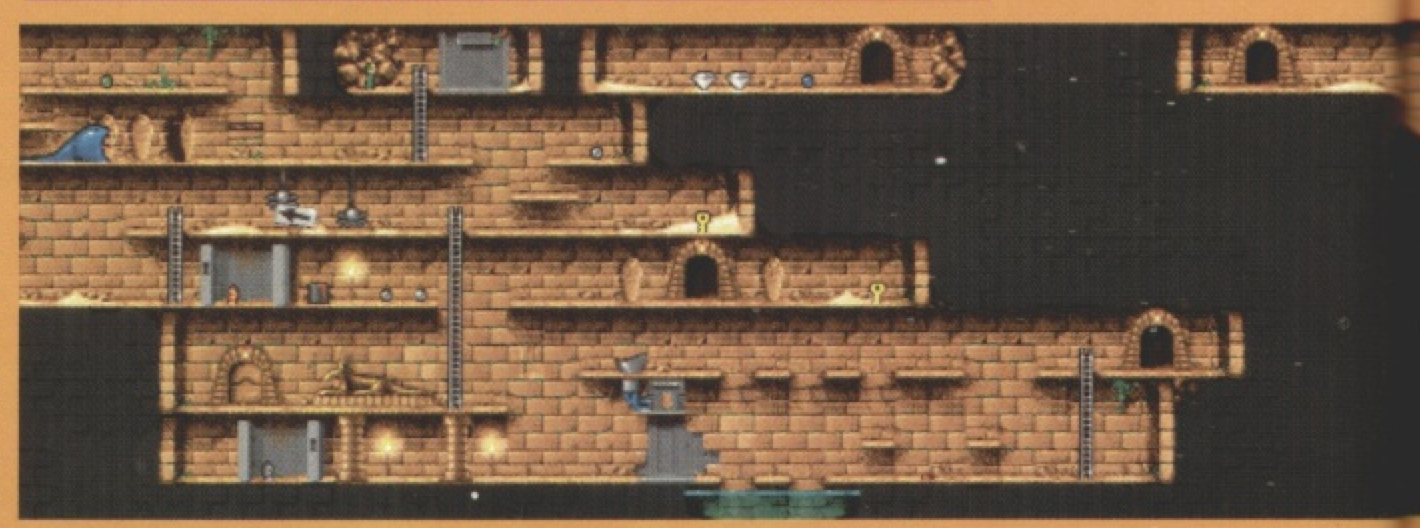
Because you're relatively new to planet Lullyat, you take time to find your way around. Thankfully, in a fit of, er, good nature the Colours are ready and willing to use their intelligence and wit to help you solve puzzles in the game, and what's more the little darlings lead the way out of each level. However, curiously, both Colours and Monochromes are locked in tiny cells, the keys to which lie strewn throughout the land. Who locked them up? Perhaps some foul cacodemon from the deepest netherworld? No, it seems the people from the neighbouring planet Minniat are the culprits, and to cap it all those cads stole the Lullyatian's brilliant Rainbow Machine at the same time in a fit of wanton jealousy. So, incarcerated they are, and you need to free them before they can help you escape. And that, my dears, is where the puzzles lie...



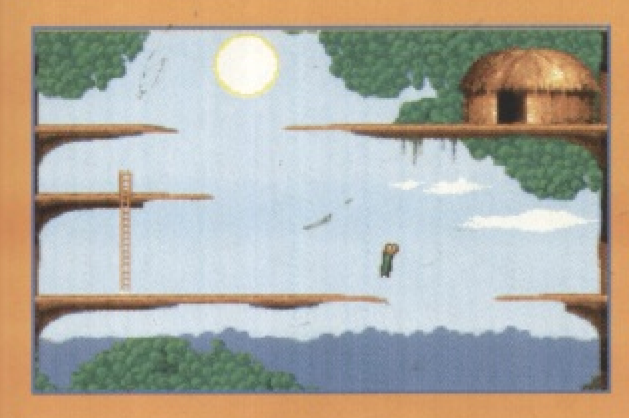
You reach the Castle level towards the end of *Benefactor*, and so naturally they're damned hard to beat. It seems as though everything is out to get you — even the suits of armour have concealed weapons. And trap doors — cor, what I could tell you about them. Blimey. Anyway, suffice to say that if you're not proficient with a joystick you'll have trouble (but then you probably wouldn't reach them anyway).



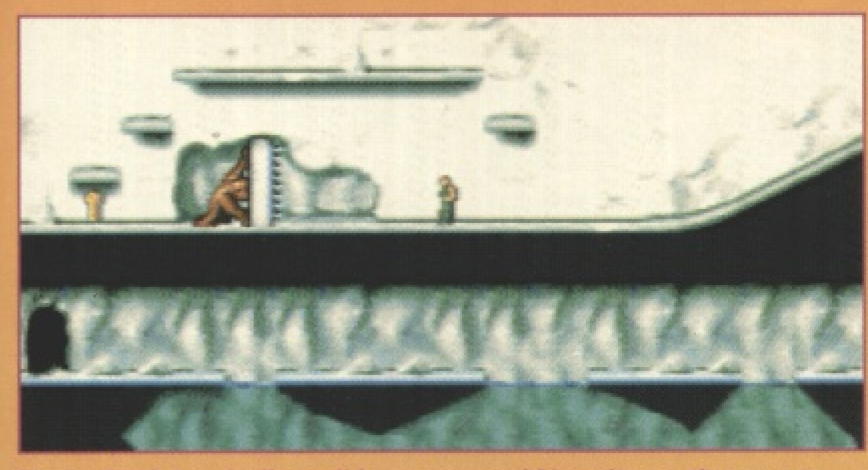
Here you can see a Monochrome waiting to be released — and Ben holds the correct key. But, there's a catch: although we've put ink in the ink machine (below left — which turns the Monochromes into Colours), the little blighters just won't think for themselves. So, they have to be picked up and guided in the right direction every step of the way — and it's a long and windy way down...



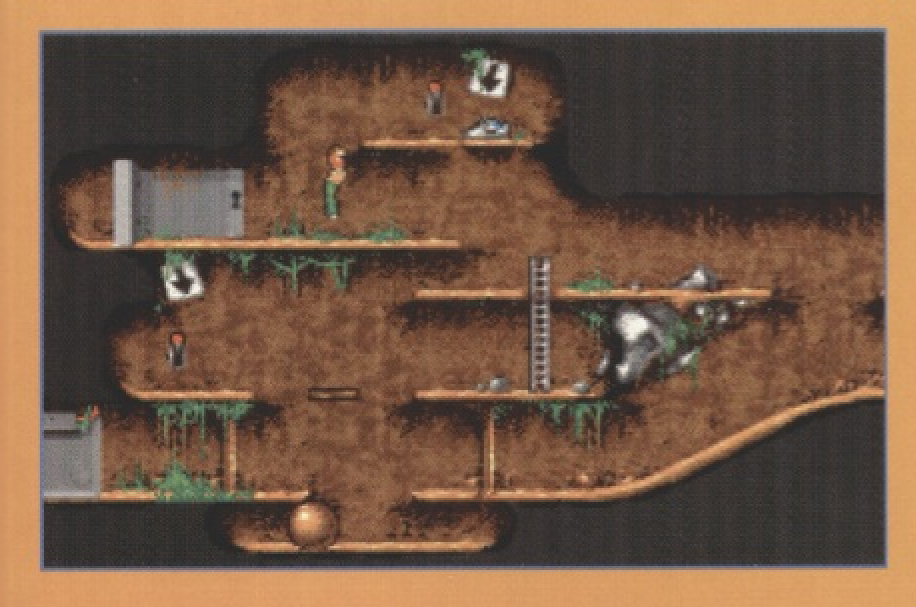




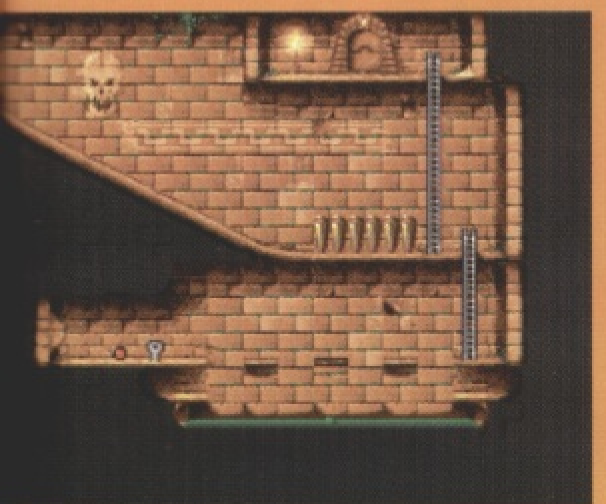
Hey, this is fun! Each level springs surprises (no pun intended, incidentally), and on the Forest Level you get springy branches which can propel you across huge gaps. Of course, you don't really get a choice in the direction you go, so it's quite a test of logic to just move around, never mind solve any puzzles.



The Ice levels aren't slippy-slidy, as you would imagine, so there are no frustrating sliding-down-slopes-headlong-into-traps scenes. The puzzles are ice-based, though, and hence this ice-age man pushing what can only be described as a comb in your direction. Try jumping over him, and you quickly come unstuck — so you have to think quick to find another way around him.



The young Colours do their best to help you, but when they come to high platforms they can't jump they just stand around, tapping their little feet, until you come along and help them. They're tough little buggers, though, because although they can't jump, they can fall from any height and still walk away unscathed. Who says they're *Lemmings*, eh?



Egypt, as far as Benefactor is concerned, doesn't contain mummies, hieroglyphics and sarcophagi. Instead you find much the same as in the other levels: horrid, slimy monsters and great pools of acid. Hmmm. Maybe not so true-to-life as some games, but hell — is it exciting! Yeah, there are falling stalagtites, huge rolling balls and everything makes you feel just like Indiana Jones from out of that film. Er, what was it called now? Oh, yes, Indiana Jones.

THE VERDICT

You know the feeling you get when you've paid something £20-odd for a game, brought it home held tightly in your little mitts, and eagerly loaded it up only to find that it's not very good? Yeah, so have I, and for the first ten minutes or so that's exactly the feeling I got with **Benefactor** (only without paying out the money, of course). When you first see **Benefactor**, you take in the decent presentation and excellent intro graphics, and then when the game starts you can't help but feel disappointed. The play is slow, the little stick-like man is actually a stick man, his legs are too long, and he doesn't move very realistically. But, rising like phoenix from the flames, **Benefactor** soon manages to capture your mind and you find that playing it takes priority over everything else. It's got a strange appeal, perhaps even more so than **Lemmings** had — partly because the solutions to most of the early levels are entirely obvious, but they rely on some joystick trickery as well as a quick imagination to complete. On the later levels the puzzles become more lateral, and on march some further aliens and other hidden traps to make sure all but the most wary traveller bites the dust — so it's got lasting appeal as well. There is only one niggly point, and that's the precarious pixel-perfect jumps — there are too many of them. All too often you find yourself faced with a jump over a liquid-filled chasm, and no matter how good you are with a joystick you end up in the drink more than a few times. That aside, I will say that since **Lemmings** arrived on the Amiga, many games of a similar style have been and gone without really achieving the same heady heights of technical excellence and great design. **Benefactor**, possibly the least **Lemmings**-like of the genre so far, gets the thumbs-up from me for being one of the most original and entertaining puzzle games around.

A500/600

Publisher: Psygnosis
Developer: Digital Illusions

£24.95 Out Now

Not Hard Disk Installable

Joystick

Memory 1Mb | Disks 3

GRAPHICS 78%

SOUND 76%

PLAYABILITY 82%

LASTABILITY 92%

OVERALL 85%

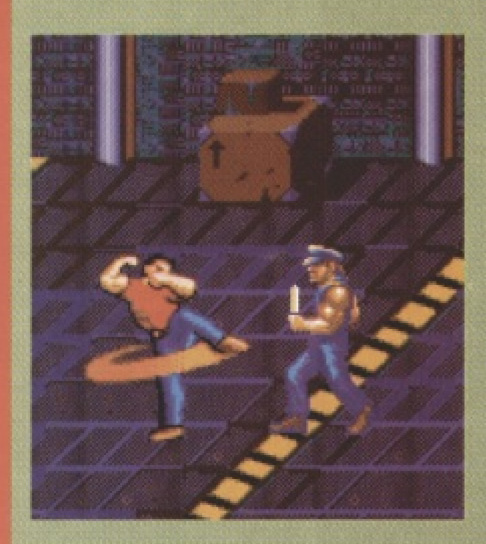
A1200 **CD32**

A revamped and extended Benefactor will definitely make it to the CD32 in the Summer. Whether we'll see an A1200 version is anybody's guess — although Psygnosis do admit that it's likely. Excellent.



LAST ACTION HERO

Just as some jaded hacks are postulating that Amiga games have juddered to an all-time low, along comes Psygnosis to show us just how bad they can get. Andy Nuttall, for one, would like to thank them for that.



Amazing... er, bit of motion blur from the guy in the red singlet. Sadly, his foot's slightly further away than would look realistic, but this game doesn't care — he'll get a good kicking anyway. Notice the bloke on the right, probably shouting "Come on, I'll 'ave yer!" or something. Weed.

Taking a quick stroll down Arnold Schwarzenegger's hit film-to-game lane reveals a few interesting facts: as Matrix in the Hollywood blockbuster *Commando*, he had to shoot things, and so naturally a shoot-'em-up ensued. In *Terminator 2*, playing the T-101, he loosed-off more than a single round, so intriguingly a shoot-'em-up ensued. The part of Schaeffer in *Predator* was more taxing: he ran about a bit while shooting things, so naturally a shoot-'em-up ensued. And, as Quaid in *Total Recall* he occasionally shot things, so, with a touch of artistic license... wait for it... a shoot-'em-up ensued.

In designing *Last Action Hero*, however, Psygnosis has decided to break with tradition, and produce a beat-'em-up. Shock! This move almost reflects the film, in a kind of unimaginitively-drivelly kind of way, because one of the main points of *Last Action Hero* is its lack of violence (after all, there are children watching). The plot goes something like this: Danny, a young film-goer, visits his local flea-pit to see his hero, Jack Slater (Arnie), in his new movie. Instead of a usual ticket, he manages to receive a Golden, er, Ticket, which means he gets to "enter" the screen (an activity, incidentally, which can get you locked up in certain countries, I believe), and star in the film.

Slater's arch-enemy, Benedict, captures Danny and Slater's daughter, so you control Arnie in a bid to rid the streets of "roaming gangs of street scum," and find destroy the Bosses (the "powerful gang leaders" who "take more than sheer brute force to defeat" as it says here on the box).

What we have here, then, is a *Streets of Rage/Final Fight*-type beat-'em-up, which sadly adds nothing to the genre, but manages to take quite a lot of credibility away. Heck, if I was a parent (what a horrible thought — Simon) and I'd bought this cack for my offspring, I'd be less worried about any violent content and more about the fact that I'd just paid £20 for a couple of disks which young Alwyn The Steam (say) would be using as blanks before the week was out.

Anyway, back to the 'plot.' The "street scum" mentioned earlier actually total around four different characters, each of whom is cloned several times producing a Nolan Sisters-style scenario, only not quite as nightmare-inducing. At the end of a level Arn gets to fight an end-of-level baddie (coincidence, or something more sinister?) who can be clobbered using exactly the same strategy as his lesser minions. Next.

LAST ACTION CRAP, MORE LIKE

Just because *Last Action Hero*'s not a very good game, don't go thinking it's easy. Oh no, a plethora of different moves are required — depending on whether an enemy is in front of or behind you, that sort of thing. We know you'll find it difficult, so here's our step-by-step guide to giving your opponents a good kicking. Or not.

Footnote:
Activate this move by pressing the fire button.



The Long-armed Punch to the Neck#: Village People stars can be easily dispatched with this cunning blow, rendering your opponent completely ashamed.



The Long-armed Punch to the, er, Upper Arm#: Cunning one, this, because you wait until the girlie can't see because of her hair, and then bruise her nastily on the arm.



The Tickly Jab to the Armpit#: Oooh, we're treading on dangerous ground now. Get your fingers inside his or her jacket, and stick 'em up the old armpit. Works wonders.

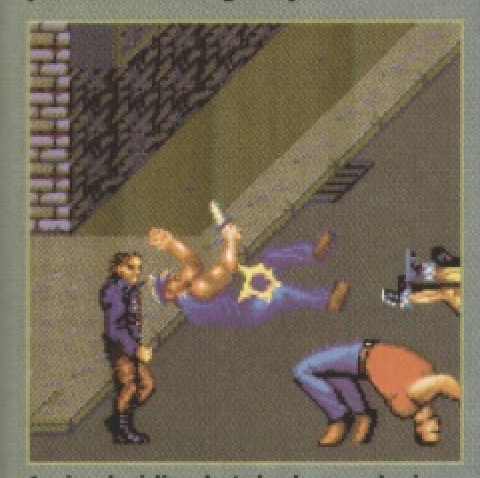




Another of the famous *Last Action Hero* Punch Moves™ (see boxout), this one involves making a small flan with scalloped edges out of your opponent's face. Sadly, by the way, all of the background scenery and odd objects aren't interactive at all. Shame, I would have liked it more if I could have bashed hell out of a packing crate or two. Yes, and there's that bloke again, probably screaming "Come and 'ave a go, if you think you're hard enough boyo."



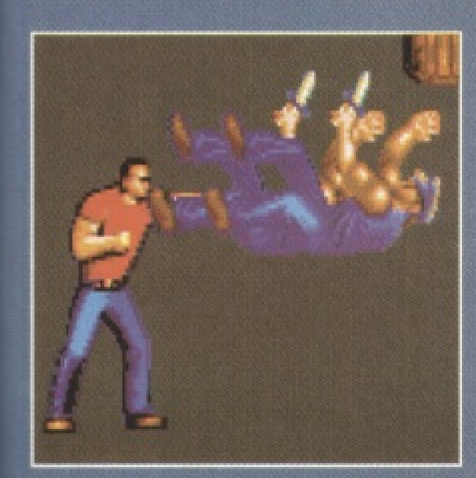
And here we go with the light-speed handstand move, which can be quite effective. This is a great example of a move which is probably quite good, but entirely unnecessary, because punching is really all you need.



Arnie, deciding he's had enough violence, rolls over and plays dead as the man in hairy clothing saunters towards him, hate in his eyes. Even the guy in the cop outfit, lying on the pavement further up the screen, pretends he's hurt by stabbing himself quite hard on the knee. Surreal...



Lastly, for the sake of completeness, we'd like to show you the ordinary kicking move. Not as effective as the punch because it's slightly too slow, and it involves moving the joystick a bit, so should only be used sparingly. And be sure to see your doctor afterwards, just to be safe.



The Multi Punch#:
Get two opponents at once, by simply punching them in the wotsits as you would any other. And, without any apparent extra effort, you'll kill multiple players. Hurrah!



The I Completely Missed, But My Opponent's a Good Actor Punch#:
Relies on the ability of your enemy somewhat, but damned effective if it works. Otherwise, the chances of actually knocking out somebody of this size is remote.

THE VERDICT

Aw, come on. Give me a break. **Last Action Hero** is, without a shadow of a doubt, the worst game ever. In fact it's not so much a game, as a test of how long you can hold down the fire button without falling asleep from boredom. All of the enemies — and I mean all, including the huge end-of-level baddies — can be easily dispatched by simply sidling up to them and holding down the fire button. As you press, Arnie goes into a punch-frenzy, and batters seven bells out of the nearest player (or players, should more than one stupidly walk in the way of your exploding fists). As far as I'm concerned, that this should be possible in a 1994 beat-'em-up is just ridiculous — but sadly it's only one of a number of crap points. The actual stick part of the joystick only requires the occasional twitch (á la **Dragon's Lair**) to line up with your intended foe. The other 'moves' are incidental, and entirely unimaginative on the part of the designers (if such people were involved in the production of this game — you can't even jump, for flip's sake). Incidentally, I have a confession to make about this review: I've absolutely no idea how many levels there are. Having got through the first two, and onto the third using the method described above, I found that neither the opponents nor the action changed beyond the first scene. The background scenery didn't change much either, so nothing, absolutely nothing, made me want to play on. For Cliff's sake, what is Psygnosis playing at? A while ago this wouldn't have been a surprise from a company that produced **Shadow of the Beast** and **Carl Lewis Challenge**, but recently they've been responsible for publishing ground-breaking hits such as **Hired Guns** and **Second Samurai**. **Last Action Hero** has crap written through it like rock has Brighton*, and that's something we could all do without. The game, that is, not Brighton rock.

*With apologies to Robert Rankin

A500/600

Publisher: Psygnosis
Developer: The Dome

£19.95 Out Now

Not Hard Disk Installable

Joystick (occasionally)

Memory 1Mb | Disks 2

GRAPHICS	25%
SOUND	55%
PLAYABILITY	3%
LASTABILITY	5%
OVERALL	8%

A1200
CD32

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

SIERRA SOCCER WORLD CHALLENGE EDITION

Simon Byron disguises his lack of football knowledge as he plays Sierra's first attempt to outplay Sensi.



(*Right*) You can tell that *Sierra Soccer* isn't based around the World Cup because you can opt to play as England (sniff). There are 23 other national sides to pick from and you can even create your own if you so wish. All the National sides are supposedly fictitious, but on closer examination you can see that they have been 'inspired' by the real sides. That 'Parkha' chap sounds familiar.



(*Above*) If a player is fouled in the box, or the two teams have drawn after extra time, you get the chance to use the remarkably easy penalty system. A cross-hair alternates between the posts and you have to tap fire when it's in a position to miss the goalie and hit the back of the net. If someone is taking a penalty against you then you have no option other to watch because the goalies are computer controlled.

England 0:0 Switzerland

(*Above*) *Sierra Soccer* is unique in a couple of ways: referees and linesmen are included and remain on-screen for most of the time. Although these officials don't have any real effect on the game and their inclusion is purely cosmetic, it's nice to see time being spent on presentation as well as playability. The refs hand out the cards if they spot any dirty challenges and even chase players off the pitch if their tackles warrant suspension.

A tense hush descended on the big shots assembled in Sierra's boardroom. The managing director pushed his chair back and rose to address The Board. "Gentlemen," he announced, "it is time."

The three directors shuffled their agendas and cleared their throats — who would be brave enough to offer the first suggestion?

Mr Mobile Phone stood grinning so widely that his ears began to bleed. "I think you'll find my idea is the best," he ventured.

"Hmm..." murmured the MD, "we'll see."

"We should call our new game '*Looks A Bit Like Striker Football*'," suggested Phone.

"And why's that?" boomed the Managing Director, clouds of steam gushing from his nostrils.

"Well... erm, because it displays the action similarly to *Striker* — i.e. from a viewpoint above and behind the players."

"Pathetic," screamed the MD, scrunching his fist into a ball and throttling an imaginary object. Mr Mobile Phone's heart burst like a balloon full of raw liver and his body tumbled to the floor.

"NEXT!" bellowed the MD.

Mr Flash Suit stood up and straightened his tie nervously. "Well, er, I..." he mumbled.

The MD grabbed the young Director's neck. "Get on with it," he growled menacingly.

"Well, I think we should call it '*Nothing To Do With The World Cup Soccer*' because it's based around a 'fictitious' competition which — entirely coincidentally, of course — resembles the World Cup. But someone else has got the official license so we'll have to watch what we say."

Casually tightening his grip, the MD crushed Flash Suit's spine.



Flashy's head tipped right back, and were it not for the fact that he was already quite dead, he would have been privileged to see the backs of his knees for the first time in his miserable life.

"And what about you, worm?" screeched the MD, pointing at Mr Timid. "I suppose you've come up with something equally dire and just as preposterous?"

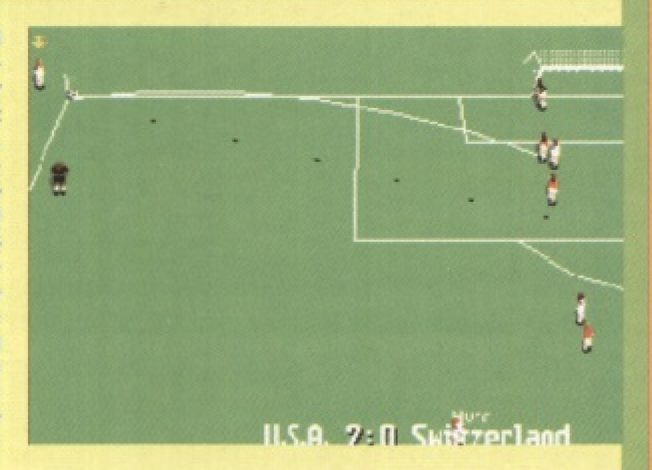
"Well, how about *'Sierra Soccer'*?" suggested the bespectacled Finance Director rather meekly whilst dribbling down the suit his mum had ironed an hour earlier.

"And why's that?" the MD shouted, sharpening a Bowie knife.

"Because it's about soccer and it's from Sierra."

The MD quivered and frothed at the mouth. "I am not worthy," he wailed before pressing the blade to his stomach and diving to the floor. "It's so simple it's brilliant," he whispered before he closed his eyes for the very last time

Mr Timid sidled over to the MD's chair and eased his pendulous buttocks into the soft leather. "Yes, *Sierra Soccer — World Challenge Edition*," he laughed.



(*Right*) Free kicks and corners can be directed with this handy aiming system. Just select the direction, the curve and the distance you want the ball to be hoofed and press fire — it's as easy as that. This system makes it easy to pull of some spectacular goals by lobbing the ball into the area and heading it home, leaving the goalie with no chance.



(*Left*) Up to eight players can participate in the World Challenge. You can play a match for either 2, 4, 6, 8 or 10 minutes and even play friendlies if you can't be bothered to plod through the Challenge. Up to 40 games can be saved on a single disk, meaning that you can take a break from the action and return to it the following day if you so wish.



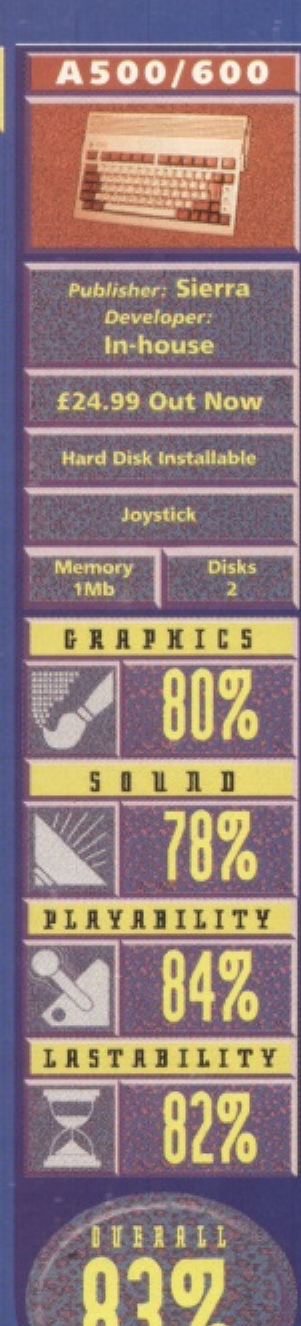
Like all decent footy games, *Sierra Soccer* contains a handy action replay facility so you can view any spectacular goals again and again and gloat at your opponent. This feature is called up by pressing F1 and you can rewind, fast-forward and pause the action whenever you like by moving the joystick left or right.



Sierra claims that there are over 4000 frames of player animation within *Sierra Soccer*. Although I obviously can't confirm this fact, the players are animated extremely well and have a number of additional moves such as heading, chesting and tackling, all of which can be pulled off by tapping the fire button at the right moment.

THE VERDICT

Unlike many recent releases, **Sierra Soccer** has managed to take all the good features from the best footy games around and re-present them in such a way that the game stands up in its own right. Let's face it, there's nothing here which is particularly new or original: the view is nicked straight from **Striker**, the small sprites aren't exactly dissimilar to **Sensi**'s, and the way the free kicks and corners are taken is lifted almost directly from **Goal!** But because **Sierra Soccer** is an amalgamation of the three best soccer games on the Amiga, such blatant plagiarism is acceptable. The control method is instinctive enough to enable most gamers to become fairly competent at handling the ball within a few minutes and aftertouch can be added to kicks with little fuss. Occasionally the ball is booted stupid distances but with careful planning this annoying feature can be avoided (it's all to do with who you're passing to, you see). Although the players are pretty small, they have surprising character — so much so that even Harry was driven reluctantly to praise the way the players run — and the animation of the referee when he's dishing out cards is a nice touch. But the game falls down slightly with the difficulty level. When two players are having a kickaround it's fine, mainly because both are generally as inexperienced as each other. But you get the feeling that some of the goals the computer teams pull off are not only unfair, but downright impossible. This only serves to annoy, especially when you've reached the semis and there are only seconds left on the clock. However, once you've reached the stage where you can confidently hammer any opposition then this won't be a problem and should make the matches harder and more exciting — so let's call it an 'initial inconvenience' shall we? Yes, I can confidently give a hearty 'thumbs-up' to **Sierra Soccer** and — if Sierra can maintain this standard — I hope that the company's return to Amiga gaming is permanent.



A1200 **CD32** No A1200 version I'm afraid but — yes! — Sierra is currently developing a CD32 *Sierra Soccer* with, ohh, loads of extra stuff in it, probably.

S I E R R A   S O C C E R

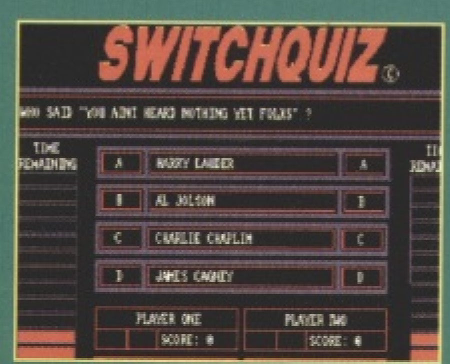
SWITCHQUIZ

Simon Byron quite literally puts his fingers on the buttons of this innovative new quiz from Switchsoft.

Our pathetic 'Going-to-the-pub' ritual is always the same: the whistle blows to mark the end of work, we collect our P.E. bags from the cloakroom which smells of boys, and saunter off to meet our mums at the gate whilst fending off the attentions of the odd-looking old bloke with the Sainsbury's trolley. Then, after tea, we meet up outside the boozer (having told our parents we're off down the trendy yoof club), wearing our dad's clothes to make us look older. Once inside the drinking establishment, we get Tiny (who is in fact the tallest of our gang — geddit?) to order a round of shandies and proceed to get terribly drunk.

After four or five pints, one of us — usually ex-editor and social inadequate David Upchurch — cries, "Triv!" and we all leg it over to the antiquated quiz machine to waste a few bob in an attempt to look intelligent. It's not unusual for us to spend upwards of 40 minutes prodding buttons randomly whilst trying to argue that, no, the capital of Australia is in fact Erinsborough. Sometimes we'll even get quite close to winning 20p before being completely baffled by a spelling question. But by then our dads are waiting to pick us up from the church hall round the corner, so we're never in a position to argue. Such is life.

Switchquiz simulates this question-posing hilarity to a frightening degree, although it stops short of putting fag burns and beer stains on the casing of your computer. You can buy either a two, or a four-player version which comes complete with the same number of specially-designed (but rather tacky-looking) handsets. The inclusion of these devices is the major difference between *Switchquiz* and all the other quiz games available either commercially, or in Public Domain and a novelty which Switchsoft, the creators, hope will earn them a fortune. Well, full marks for effort and everything chaps, but...



Additional data disks can be obtained from Switchsoft, although there are currently only two available ('general knowledge disk two' and 'sport'). These cost £7.99 and can be obtained from the address elsewhere on the page.

The core of the program is this simple questions-and-answer session. You get a few seconds to read the question and then the choices start to appear one by one. The first person to select the correct answer gains points depending on how long it took them to press the button. That's it.

YOU WANT IT?

IF *Switchquiz* sounds like your 'thang' then you can order it from: Switchsoft, 26 Ridgeway, Darlington, Co. Durham, DL3 OSF. The two-player version costs £28.99 and the four-player version will set you back £36.95, and both prices include handsets. Cheques and postal orders should be made payable to Switchsoft. For more information, telephone: (0325) 365773.

THE VERDICT

Sadly, Switchsoft has missed a golden opportunity — Switchquiz could have been so much more. While the handsets are a real boon (there now isn't any need for the computer to inquire as to whether the other player answered a question correctly — something which always abetted cheating), the program itself leaves a lot to be desired. Even the hopelessly dated **Trivial Pursuit** had 'graphics' accompanying some of its questions and that was released years ago. With all the Amiga's power at its disposal, **Switchquiz**'s text-based posers look a bit pathetic and the presentation — which is competent at best — combines to make the whole thing look amateurish. The questions vary from completely easy ('which DJ resigned on-air in 1993?') to the bizarrely obscure ('what's the middle name of an American President who's been dead for ages?'), ensuring that the games remain both challenging and interesting. Although some posers tend to recur more frequently than others, the way the quiz is structured makes swapping question disks problem free, as long as you've got the cash. What I can't understand, though, is who Switchsoft is targeting with **Switchquiz**. It's best suited to pubs or youth clubs, but the maximum of four handsets means you're restricted to four players or teams — a size suited to the smallest drinking hole. As it stands, **Switchquiz** is an interesting little time-waster which may appeal to those wishing to hold family trivia competitions — and if that's all you want, then you can do no better. But the lack of graphic thrills and limited handsets means that the majority of us will be left feeling disappointed. And that's a shame 'cos the idea is brilliant.

A500/600

Publisher: Switchsoft
Developer: In-house

£28.99 Out Now

Hard Disk Installable

Mouse/Special Buttons

Memory 1Mb | Disks 2

GRAPHICS	57%
SOUND	52%
PLAYABILITY	69%
LASTABILITY	72%
OVERALL	66%

A1200 **CD32**

Switchsoft isn't planning to release any enhanced versions so you'll have to make do with this 'un.

THE ONE TO ONE SERVICES

TRAPS 'N' TREASURES

"Great," thought Andy Nuttall as he raced to catch Krisalis' new platform game. "If it's as good as Arabian Nights and Soccer Kid, I'll be in for a treat." Sadly, though, it isn't. And he wasn't. Ah. Diddums.

The map of the island shows your position at the beginning of each level, and your eventual destination. The graphics, incidentally, are by a bloke called Orlando; presumably the same Orlando who produced the graphics on BBC Micro hits such as Galaga, and as such should be applauded. I often wondered where he'd got to

Land ahoy, shiver me timbers, and splice me over the, er... mainbrace," yelled young Jeremy Flynn as he raced down to the shoreline of sleepy Piratesville. Jeremy had always wanted to be a buccaneer, and now his mum had bought him a smart new pirate hat for his birthday. Hurrah!

It was the start of the summer holidays. As he frolicked in the dunes, Jeremy glimpsed a shiny thing stuck in the sand. It was hidden behind a clump of grass, and he wouldn't have seen it at all if the sun hadn't been shining so brightly. As he approached, the object seemed to shift its position slightly, as though it were uncomfortable.

It was a sword; a huge cutlass embedded in the sand and just like the one he saw in the photographs of his grandfather. Great jewels encrusted the ornate golden handle and if Jeremy didn't know better he could have sworn the sword was squinting at him.

"I've been waiting," rasped a suitably sharp voice.

"Who... What are you?" enquired Jeremy, tentatively side-stepping to get a better look.

"I'm a sword, you fool," said the sword, cuttingly. *"I belong to your grandfather, Captain Jeremy Flynn. He's in trouble with Redbeard again, so he sent me to you for help."* The voice fell to a distracted swishing. *"And more fool him, if you ask me".*

"Hey!" shouted Jeremy, offended. "Just what kind of help do you mean?"

"The help of a real pirate," remarked the sword, pointedly.

"I *am* a real pirate," Jeremy retorted hotly. "Look, I've got a hat and everything."

"Very impressive," parried the sword sarcastically. *"Okay, do you think you can brave choppy seas without being seasick?"*

"Yes," replied Jeremy.

"How about fighting giant squid, sharks, and other creatures of the deep too numerous to mention?"

"Well, I've got my own pet worm and maggot collection."

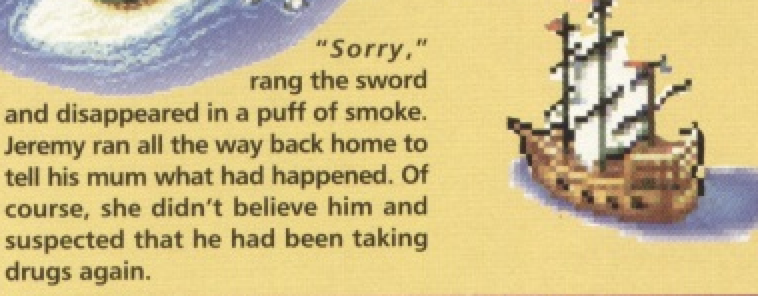
"Very good," said the sword smoothly and in a way which suggested that it was considering something very important. *"What about platforms?"* it inquired sharply.

"Eh?" exclaimed Jeremy, puzzled.

"You know, jumping around, climbing ladders, that sort of thing," the sword explained. *"Plenty of games these days are platformers, and you'll be expected to follow in the tradition."*

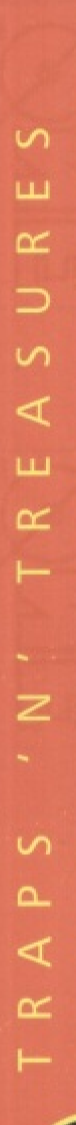
"Urgh," said Jeremy, plainly disgusted. "I don't fancy that much. Can't I be in a shoot-'em-up?"

"Sorry," rang the sword and disappeared in a puff of smoke. Jeremy ran all the way back home to tell his mum what had happened. Of course, she didn't believe him and suspected that he had been taking drugs again.





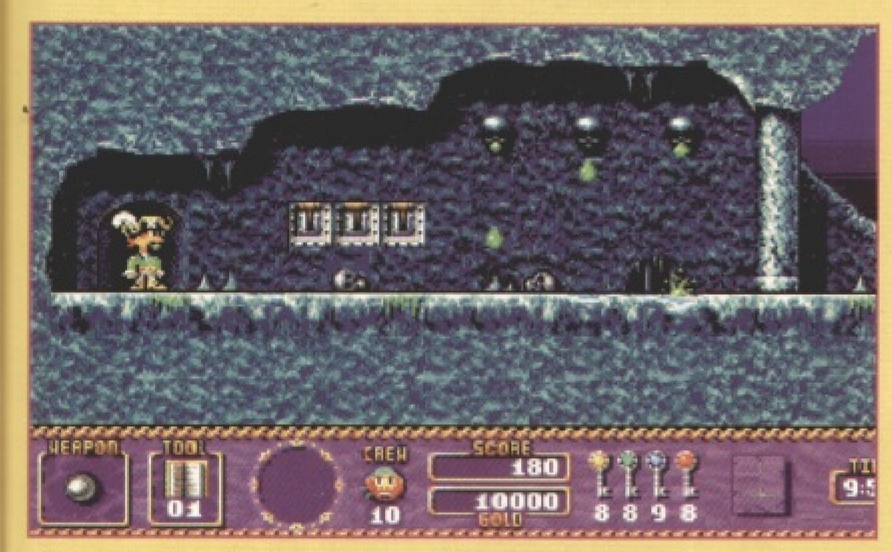
Having grown up, Jeremy Flynn really did go after Redbeard, and here's the result — yes, a platform game. Notice that he's still got his pirate hat, and the sword that he found all those years ago. The shellfish are the first nasties you come across, and they require more than a little thought to kill.



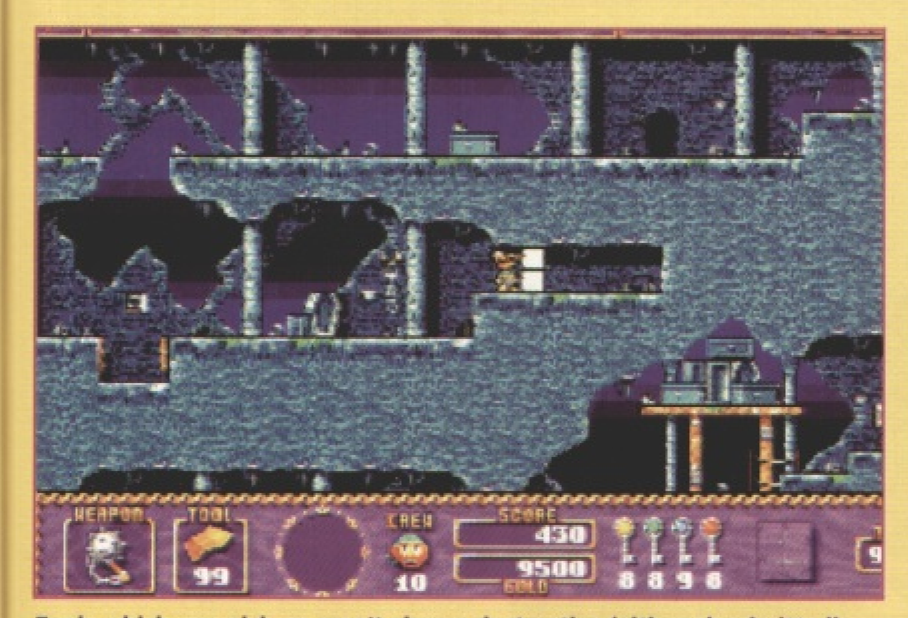




Swimming underwater reminds me of *Hawaii Five-O*. Not because of the exotic locations, the garlanded girls (there aren't any), or indeed the endless cunning of the enemy, but because Jeremy's pirate hat never budges an inch. It's just like Steve McGarrett's well oiled barnet, in that classic series. Only without the pirate hat, of course. Book him Dano. Or something.



Like any real platform game, Traps 'n' Treasures springs the occasional surprise in the form of a secret screen. Here, as long as you dodge the odd drop of acid, and work out the switch combination, there are many bonuses to be collected.



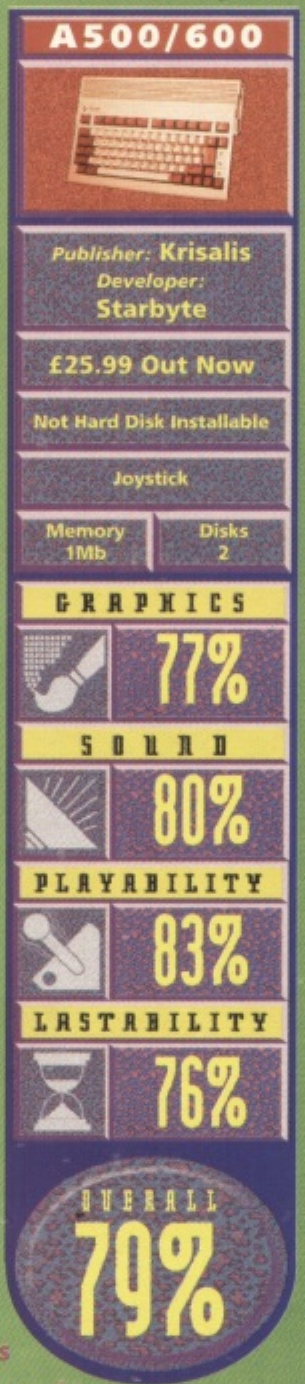
Tools which you pick up aren't always destructive (although admittedly, nine times out of ten they are). There's a map function which can be called up at any time, to give you an idea of your surroundings



Gollum (or whatever his name is) in the shop is extremely helpful, but only if you want food or medication. Ask for a packet of biscuits or a newspaper and you'll be turned down flat. Just as well, really.

THE VERDICT

Traps 'n' Treasures is possibly the closest relation to Nintendo's Super Mario series the Amiga has produced. In a roundabout way, I suppose that's a compliment; Mario is, rightly or wrongly, one of the most popular game characters. Ever. Jeremy Flynn isn't likely to have quite such a profound impact on gameplayers — he's too hairy, he's relatively svelte, and there's not a plunger in sight! Jeremy's problem lies in the balance between puzzles and action in his game. Each level is large, which is good, but even the first stage is difficult to complete — almost to the point of frustration. Call me 'Mr Crap-at-games' if you will, but after finding all the items in the first level within 10 minutes, it took me another half-hour or so of running around to find the exit ! Graphically, it seems at first that every nook and cranny harbours a surprise, either in the design of a character or an interesting puzzle. After a few levels, though, the going gets a bit repetitive, and the cuteness of the good Captain and his little enemies starts to annoy. The shop in most levels is a good chance to recoup some energy and the opportunity to grab some more cash as you go along to buy more food in the shop adds an extra challenge — and a welcome break from the platform action. Money also buys you guns and swords, (which of course you won't find in the Mario games) so what Krisalis loses in game design, it makes up for in weaponry — a fair trade-off. Finally, the music is great. Acting almost like the iMUSE system in LucasArts' **Monkey Island 2**, the tunes change depending on your position. So, when you're standing on terra firma you get a happy tune, with samples of seagulls crying to give a seaside atmosphere; but if you fancy a quick dip in the ocean the music changes to a watery theme of Jacques Cousteau-type vibe . What we have here is a nice game. Nothing fancy, innovative, or spectacular, but reasonably solid gameplay. Above average, basically.



A1200

CD32

A1200 owning would-be pirates are set for a disappointment, because there is no specific version on this, or any other, horizon. Likewise CD32 — except Krisalis is intending to shovel it onto CD in a few months' time — on its Buzz budget label.

JAMES POND 3 OPERATION STARFI5H

The world's favourite secret agent and fish supper is back. Matt Broughton books himself a table for one at Neptune's Pantry.

After defeating the evil Doctor Maybe at the end of *Robocod*, and taking a well earned holiday in *Aquatic Games*, James Pond, Millennium's ubiquitous hero, has been called back into service. And this time he's up against his biggest challenge yet. Again.

It has to be said that *JP3*'s plot is the most interesting of all his games. A space shuttle containing three Fi5H agents and a special top-secret defence satellite has crash-landed on the moon. And even more worryingly, all radio contact with the stricken spaceship has been lost. All this wouldn't be too bad if it wasn't for the fact that the evil Dr Maybe is on the moon mining cheese (groan) and has captured both the agents and the satellite.

So Jimmy Pondy has once again been called upon to save the day. But before you leap off into the proverbial deep end, don't expect another *Robocod*. That particular game was a paced and playable affair, borrowing more from *Super Mario Brothers* than any other Amiga platformer. This time round Millennium is attempting to emulate that other famous console hero, *Sonic The Hedgehog*, making *James Pond 3* a no-holds-barred speedfest over some of the largest game levels seen on an Amiga — and there are 111 of them, too!

The boys and girls at Millennium are quite right when they shout about this being the biggest Amiga platform game of them all because it undoubtedly is. But, as a girl once said to me as I broke down in tears: "size isn't everything, love, perhaps another time, eh?" Or something. Anyway, what I'm trying to say is that if the game is crap then its size won't matter. So after all the hype, all the build up and all the delays, is James Pond 3: Operation StarFi5h really as good as it's cracked up to be? Well, let's find out, shall we?

THE MAP



Like a certain Italian plumber's last outing, this huge scrolling map shows you your progress through the game. The surroundings of each star should give you some indication of what sort of terrain you'll have to face. That plus the level names that appear below the map, anyway. After all, how ambiguous can 'Custard Falls' be?

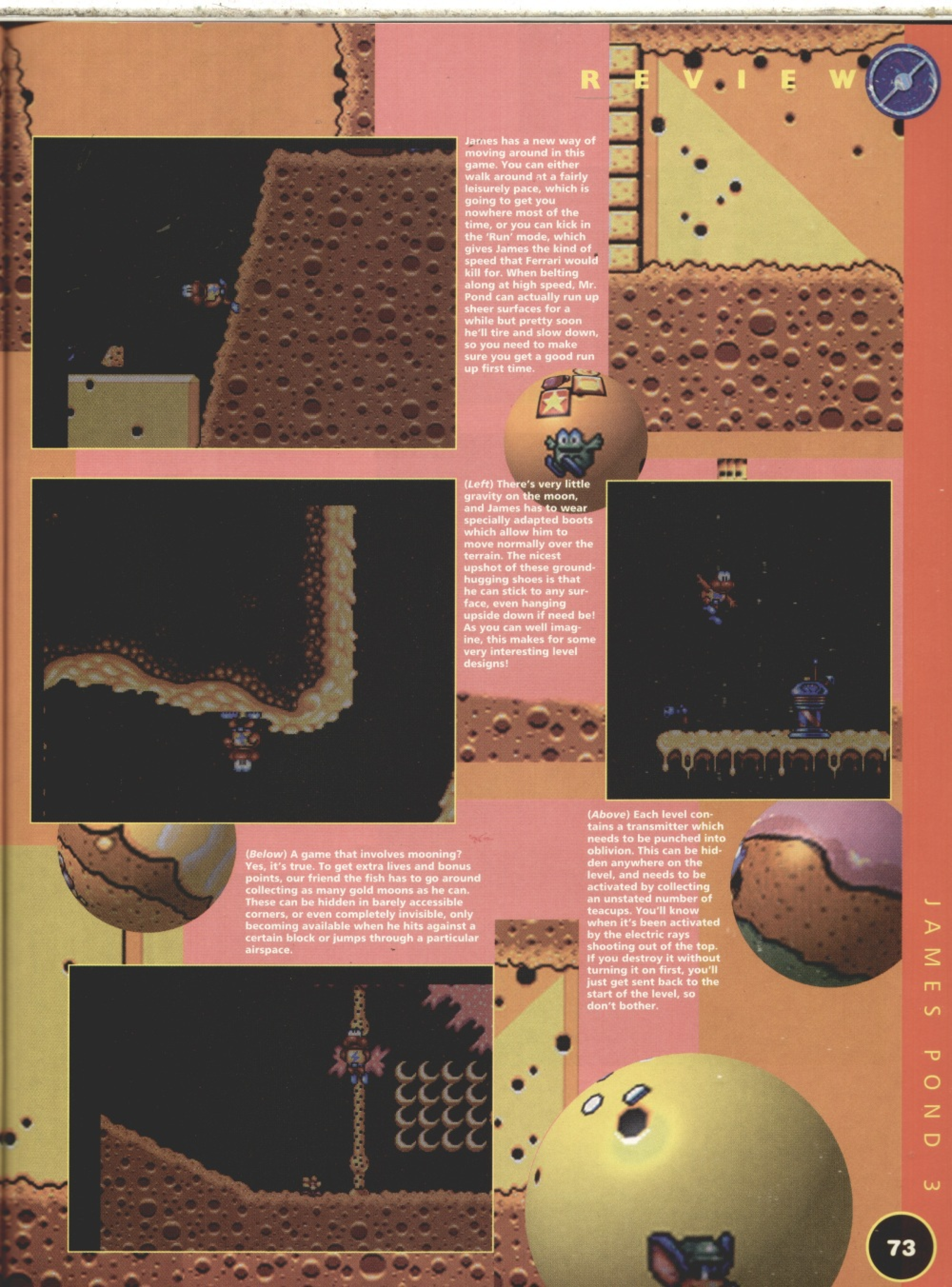


There are many proverbial ways to skin a proverbial cat, so they say, and in the same slightly confusing vein, there are many ways to complete a level. Everything you do on a level — from the number of moons you collect to the number of hidden blocks you find — decides how many levels will open to you at the end of it all. Playing levels differently can give you a completely different path through the game!

If the sheer hugeness of the level doesn't impress you, then bear in mind that there are more than two dimensions to the map. Every time you come across an arrow like this one, it means you can travel above or beneath the map to entirely new levels. It's one thing to beat Doctor Maybe at the end, it's another thing completely just to actually find your way there!

(*Below*) As usual there are more than a few pick-ups dotted around the levels for you to make use off, and one of the best is this rather special gun. To begin with, all it fires are bouncing apples, but as you collect power ups, you can turn it into a gun that fires homing cakes and all manner of other destructive toys. Believe me, it can make the levels that little bit easier.





James has a new way of moving around in this game. You can either walk around at a fairly leisurely pace, which is going to get you nowhere most of the time, or you can kick in the 'Run' mode, which gives James the kind of speed that Ferrari would kill for. When belting along at high speed, Mr. Pond can actually run up sheer surfaces for a while but pretty soon he'll tire and slow down, so you need to make sure you get a good run up first time.

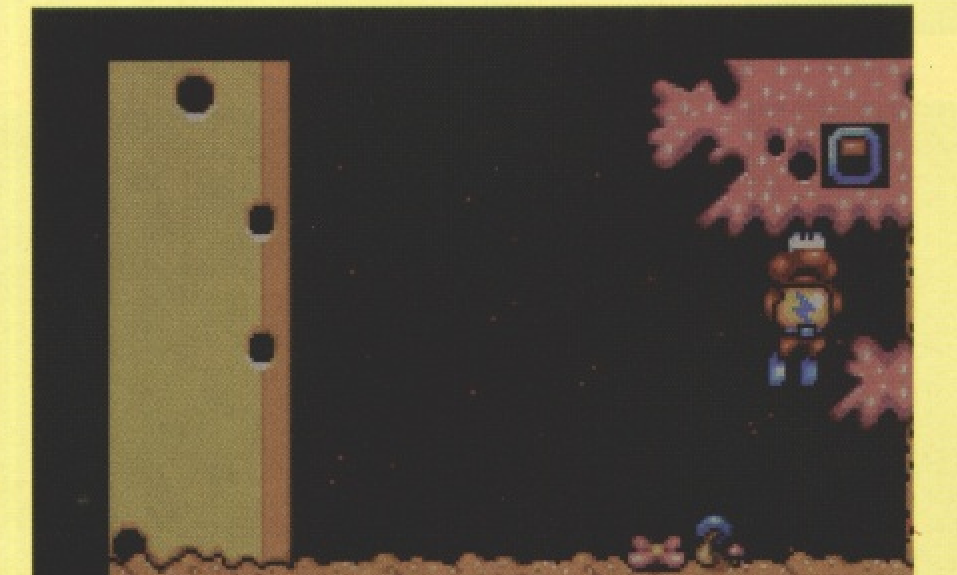
(*Left*) There's very little gravity on the moon, and James has to wear specially adapted boots which allow him to move normally over the terrain. The nicest upshot of these ground-hugging shoes is that he can stick to any surface, even hanging upside down if need be! As you can well imagine, this makes for some very interesting level designs!

(*Above*) Each level contains a transmitter which needs to be punched into oblivion. This can be hidden anywhere on the level, and needs to be activated by collecting an unstated number of teacups. You'll know when it's been activated by the electric rays shooting out of the top. If you destroy it without turning it on first, you'll just get sent back to the start of the level, so don't bother.

(*Below*) A game that involves mooning? Yes, it's true. To get extra lives and bonus points, our friend the fish has to go around collecting as many gold moons as he can. These can be hidden in barely accessible corners, or even completely invisible, only becoming available when he hits against a certain block or jumps through a particular airspace.



What have we here? A sealed wall and not a lot else. This is a classic example of a puzzle in James Pond 3. Unlike many platform games, every puzzle has a clue very nearby, and it's easy to find once you know how. There's never a need to go all the way back to the start of the level to find switches. Just use your head...



Which is exactly what you need to do here. Those trees look awfully suspicious, and jumping up at them reveals a hidden block. If you've been lucky enough to locate a pair of X-Ray specs by this point, then all the hidden blocks will be visible to you right from the start. In this case, the hidden block is a switch...

Jumping up at the switch again, erm, switches it, opening the doorway. So there you go — problem solved! Not all of *James Pond 3*'s puzzles are this easy, although most involve using objects in this way, such as a bomb on a block to open a secret doorway. It all combines to add an extra dimension to the game.





James Pond 3 blatantly borrows elements from *Super Mario Brothers*, including the growing platforms that made *Super Mario Worlds* so popular. Face in the direction you want the platform to grow in, and then jump up and head the block, and your spanking new walkway starts to grow. Get careless and face the wrong way, though, and you've lost it.

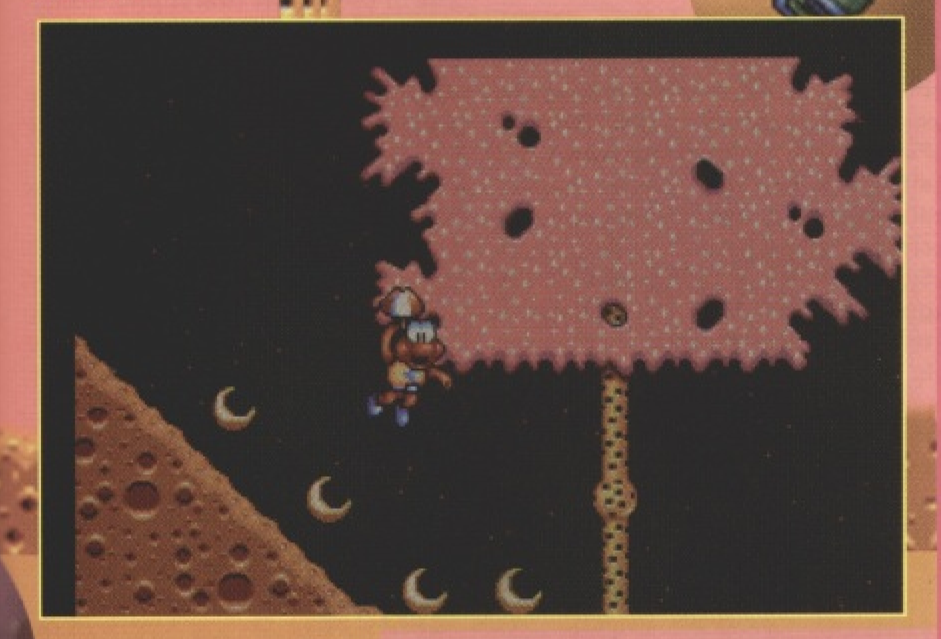


For the most part, you're faced with simple, easy to kill opposition, such as rats, cute chicks that explode when you go near them and slimy custard lumps that rush you. Occasionally you have to take on the might of larger objects, like completely indestructible tanks that fire incessantly at you. Just avoid the bullets and get above them — then they can't reach you.

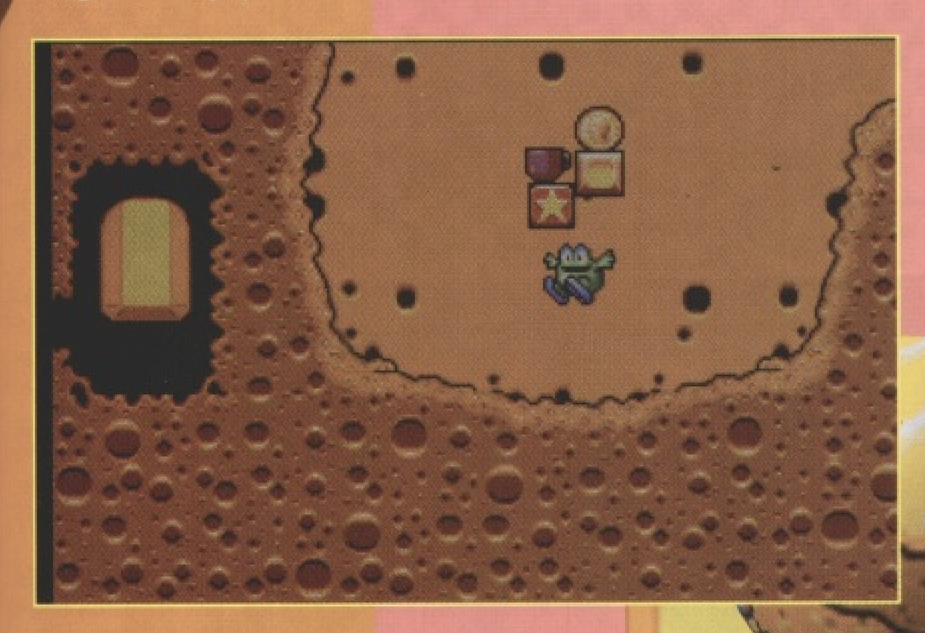




You don't always have to play James Pond in this game. Fans of *Aquatic Games* will already be familiar with Phinnius Frog, the acrobatic amphibian, and will welcome his return. He may not be able to run as fast as James, but he can jump considerably higher, and can pick up a nasty set of teeth with which he can bite enemies. Cute, isn't he? (Where are my big boots? — Simon.)



The umbrella is one of the objects that has made it through from *Robocod*, and still works in the same way (slows your fall, lets you make bigger jumps), but now there are all sorts of new objects. Bombs and dynamite blow things up, cheese blocks can be stood on, teeth can be used to bite things and X-Ray specs show all the hidden blocks on the level.



The teacups are the core of the game. Collect enough of these and you can turn on the transmitter at the end of the level. Collect some more, and you can rack up a huge bonus. Collect even more, and you can open secret exits and new levels around the map. Collect a few more on top, and you can open your own canteen.

THE VERDICT

If I told you that **Operation StarFi5h** was quite unlike any other Amiga platform game, I wouldn't be lying. It's huge. No really, it's very huge... and bloody fast. It also takes quite a different tack to most other platform games where, as a rule, enemies are thrown in to make getting to the end of the level quite a job for the player. In this game, just getting to the end of each level is enough of a challenge without a large number of wrongdoers attacking you at every opportunity. You could play the first level a dozen times, and still find a different way to get to the end of it each time. Have I told you how great it looks? OK, so it isn't anywhere near as colourful as **Robocod** (put them side by side, and this one looks a little bland in places), but where the colour has been removed, bags of character have been added. Pond is no longer the cute little fish who wiggles from side to side when he walks — this is a leaner, meaner fish, with a gleam in his eye and a set jaw. The one big difference between **James Pond 3** and **Robocod** is that this one is very, very hard. It'll take quite a few goes before you can get past the first couple of levels without losing stacks of energy (remember how easy Robocod was?). Mind you, it's never frustratingly hard — for every hit you take, you can see how it happened, and learn to avoid it next time. There's a good learning curve to the game, but this is no evening class. This is a three year degree course. With homework. **Pond 3** is every bit as good as I hoped it would be and well worth rushing out for with your cash held high. I promise you won't be disappointed. I also promise that you won't even vaguely see the entire game for a long, long time.

A1200

Publisher: Millennium
Developer: In-house

£29.99 Out Now

Not Hard Disk Installable

Joystick

Memory	Disks
2Mb	3

GRAPHICS	86%
SOUND	85%
PLAYABILITY	89%
LASTABILITY	92%
OVERALL	90%

A500 **CD32**

A500 version? No, no, no. It's just far too big. There's no way it can be done, without shrinking the size of the levels or having it run in two colours. Forget it. The CD32 version, however, will have all the usual bells and whistles. Expect JP3 to be out within the next couple of months.

UPDATES

Got one of those "bigger" Amigas, have you? Don't like to be associated with plebs that own the little machines? Then the following two pages will seem like a taste of ambrosia, as Andy and Matt proffer a golden goblet filled to the brim with the latest Updates... while for A500 owners there's that lovely Total Carnage...







NAUGHTY ONES

CD32

Kompart £25.99

Naughty Ones CD32 will probably go down in history as the game with the most annoying music. Ever. Let me explain: The offices of *The One* are shared by *PC Review*, so whenever a game is played, everybody gets to hear the music and sound effects. And never, never has any game inspired death threats, monitor destroying and generally bitchy nastiness more than *Naughty Ones*. Honestly, I only have to turn it on, and immediately the whines come: "Oh, Andy, can't you turn it down a bit?" (Harry); "Look, the tune isn't going to change no matter how long you listen to it!" (Matt), and "Shut it!" (Simon). This isn't good, and it's not conducive to a good working environment. Even when you switch the music off, and leave the sound effects on, the tune turns itself back on when you die — almost as if it's coming back to haunt you. And then the *PC Review* crowd started getting on the case as well... oh, dear.

Turn the volume down, though, or switch the music off, and essentially Naughty Ones is a pretty good game. It's got all the elements of a decent platformer — cute graphics, smooth gameplay, and enough levels to challenge hardened gamers. It plays like a kind of Mario/Rainbow Islands game, it's addictive, frustrating and maddening. However, there are problems: one of the normal elements of such a platformer is the chance to stomp on the enemies' heads, thereby sending them to whichever foul netherworld they came from. Not the case with *Naughty Ones*, sadly, so you're stuck with a couple of rubber balls to fire.

The major problem, really, is the control method. Even with all the buttons at your disposal on the CD32 joypad, you still have to press up to jump. Nobody ever, ever, prefers pressing up to jump rather than a button; and even if they did, there's another solution. Include an option, guys; it's quite simple. [AN]

OVERALL 78%

SUPER PUTTY

CD32

System 3 £14.99

It's now two years since *Putty* was born, and in that time not only has he spawned a sequel in the form of *Putty Squad* (WiPped last issue), but also he's had the prefix "Super" added to his name. This isn't merely a clever marketing ploy on the part of System 3, it's a by-product of the game's release onto the Super Nintendo console. (Nintendo, by the way, is heavily into promoting its games with the "Super" prefix, even though the meaning of the word is occasionally lost.)

So, the CD32 version, then. Let's see... the music's the same, the graphics are the same, there's a distinctly similar number of levels — in fact, let's face it, it's the same bleeding game. So, I put it to you that the "Super" part of the title is a bit of a misnomer.

Putty always was a great game, super even, but there are problems with this CD32 version which didn't occur with the original. Yes, it's the horrible "up to jump" scenario which has plagued other CD32 platformers (*Naughty Ones* leaps to mind, for example). Honestly, with the CD32 we've got more buttons on the controllers than, er, seven, and yet System 3 insists on using the direction pad to do almost everything. Using the direction pad to jump is incredibly annoying — *Putty* would have been much easier to control if you used one of the four main buttons instead. There isn't even a simple (God forbid) routine to change the controls — no, it's "up to jump" or nothing.

Putty is an above average platformer with better graphics than most and an interesting and amusing storyline. A little bit of extra thought could have made the CD32 version much better. [AN]

OVERALL 80%





UPDATES...UPDATES...





INTERNATIONAL KARATE +

CD32
System 3 £14.99

International Karate began life on the Commodore 64, and joined *Drop Zone* as another classic which appeared, coincidentally, around the time of my 'O' levels, and cost me dear, I can tell you. Archer MacLean programmed both games, and I hold him personally responsible, (in later life, he buggered up my social life with *Jimmy White's Whirlwind Snooker* and *Pool*).

Anyway, System 3 continues to confound by releasing the improved International Karate, titled IK+, on CD32. This is a fine example of what is known in CD circles as "shovelware," or persuading a game from floppy disk onto CD with no apparent changes or enhancements. This means that because IK+ is roughly 1Mb in size, there is approximately another 549Mb free on the disk — something of a waste, wouldn't you agree?

The 1Mb of IK+ is a fine example of programming, though; a beat-em-up which almost holds its own today against the likes of Streetfighter 2 and Mortal Kombat. The graphics are dated in comparison, but the game-play, music and sound effects are still going strong. With a single joystick it's possible, simple even, to lay 18 different moves of the rawest death on your opponent; while the Bruce Lee-style screams and cracks as bone er... cracks against bone could only be matched in your goriest night-mares of severed limbs and splattering blood.

Fighting the computer is a great challenge, because there are three characters in all — two controlled by your CD32. Win, or come second, and you get to fight in another round — come last though and you're out. The two player mode is similar, but I think the extra computer player gives that added twist which later games haven't offered.

The only real bugbear is the high price. All right, System 3 isn't the only purveyor of shovelware, but it could — and possibly should — have been the pioneer of under-a-tenner CD32 games. Instead you can buy *International Karate +* at £14.99: a reasonable price for a new game, but a bit steep for a 1988 release. [AN]

OVERALL 76%

TOTAL CARNAGE

A500
ICE £25.99

'*Total Carnage* is terrible', warned Simon last issue. The review was rather cutting, amusing even (Can I have my £5 now please, Si?), but decidedly lukewarm. Readers may not be surprised to learn that The A500 version of the game only serves to underline his reservations. The in-game graphics are identical, proving that the A1200's large colour palette and on-screen graphics were in no way used to the full. The weak sound effects are still there; while the same, jerky game play 'graces' the screen whenever you twitch the joystick.

Sadly, the only thing which sets the two versions apart is that the A1200 game had a few graphics screens thrown in at the start. Oh, and ICE has added an 'Easy' mode (for those who found the original a bit too hard). "But come off it, Andy," I hear you ask, "*why* is *Total Carnage* so bad?" It's a perfectly ordinary shoot-'em-up, with big guns, big enemies and a two-player simultaneous mode, and it would seem to have everything going for it.

However, when you take the coin-op into account (which was, let's be honest, a bit lame when compared to its predecessor, *Smash TV*), then *TC* for the Amiga was always going to be a non-starter. If you squash a coin-op's 256-colour graphics into a normal Amiga palette, they are always going to look boring. We all know that the Amiga's capable of some glorious sound, but effects need to be carefully honed and tuned to produce great results. *TC's* are tinny, dull, and... oh, unimaginative (take the flame thrower which sounds suspiciously like a machine gun).

I guess ICE had its chance to produce a good game with the A1200, but, well, lost it somewhere along the way. With the A500 version ICE is just flogging the same dead horse. *Total Carnage* promises much, but delivers very little. Shame. [AN]

OVERALL 44%





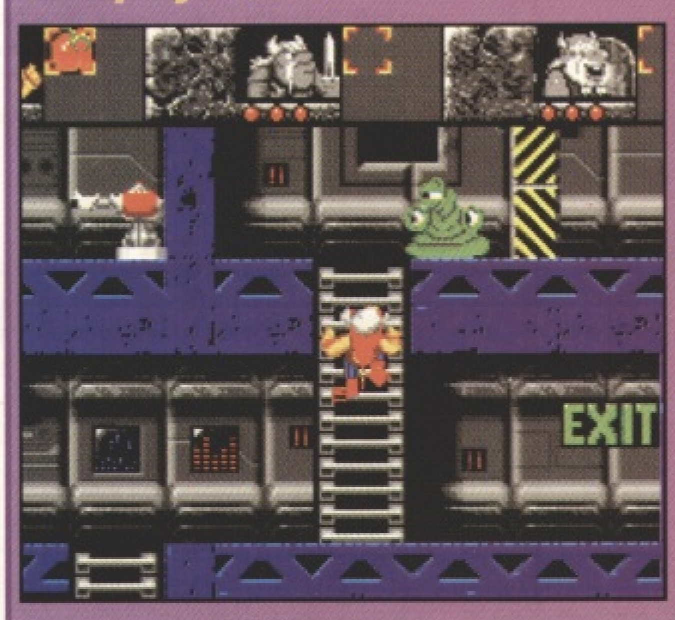


CD WAREHOUSE

Yep, same old story! Here are some lovely old games that have been ported over to the CD32. Though no changes have been made to these particular games, if you're a new CD32 owner, you might well be interested it what we have to say...



LOST VIKINGS
Interplay £29.99



Lost Vikings is one of those puzzle/platform games that relies on your understanding of co-operation. Of course, if you watched *Sesame Street* you'll have no problem with that at all, but if you're a bit of a plank, you could be in for a spot of bother. *Lost Vikings* centres around the activities of three Vikings (funnily enough) who must make their way through a number of levels filled with dangerous puzzles and traps. One Viking can run and jump, one can manipulate a shield, and one can use a sword or bow and arrow, and it's down to you to make best use of these skills to get your lads through each level, collecting points and health bonuses along the way. This really is one of the better puzzle games available for the Amiga, and a must for any fans of the *Lemmings*-style 'think-before-you-do-anything' genre. Very good indeed. [MB]

OVERALL: 90%



FURY OF THE FURRIES
Mindscape £29.99

It's strange that this should appear along with *Lost Vikings*, as both games feature a similar style of puzzle solving, i.e. the use of different characters with different abilities. The real difference here being that you only ever have one character on-screen at any time, but this 'Furry' can switch between any one of four 'personalities'. 'Blue' can swim and blow bubbles, 'Green' can swing from ropes, 'Yellow' can shoot fireballs, and 'Red' can eat his way through weak structures. Again, as in Vikings, you must make your way across a number of levels with varying themes (desert, jungle etc.) facing different traps and puzzles. I actually prefer *Fury of the Furries* to *Vikings* because the characters themselves are more striking, and the puzzles just that bit more varied, and though I've given both these games the same mark, I'd actually buy this one first. Very good indeed. Again! [MB]

OVERALL 90%



STRIKER
Gremlin £29.99

I'm in a bit of a fix here. I've never really been able to get into *Striker*, and being a bit of a Sensi boy, find it difficult to get much enjoyment out of the game at all. When it was originally released some reviewers gave it very high marks indeed using words like 'classic' and 'footy'. I'm afraid The One has never lobbed any bouquets in *Striker*'s direction and as this latest incarnation is a straight port to CD there's not much I can add to previous comments. If you like running really fast, watching strange angle perspectives, and not having too much control, buy it. If, like me, you don't enjoy running really fast and just booting the ball without too much strategy, don't. [MB]

OVERALL: 75%



ZOOL 2 CD32
Gremlin £29.99

Zool's back. And this time he's 2. Yes, it's all true, but this time it's quite good. I first looked at *Zool 2* a couple of issues back and was more than pleased to award it a stunning 90 percent. Simon looked at the A1200 version, and gave it a fair beating for being so slow and messy. Well, roll up, roll up, here comes the CD32 version, and I'm pleased to be able to report that it has recaptured its former glory.

The first thing that kicks you in the teeth about the CD32 version is the superb 3D rendered animation, which shows Zool running, waving, and manipulating his fingers in a number of suspicious ways. That is, of course, until he crashes into the rather huge baddie of the game — Mental Block.

Anyway, once you've recovered from the brilliant intro, it's back to basics with Zool straight into his normal display of acrobatics and general platform japery. As well as the intro, it's also worth mentioning that you now get 256 colours throughout, as well as end of level animations featuring Zool, Zooz and Mental Block.

All six original worlds are there complete with improved graphics and tons of parallax backgrounds. The sound has also been given the CD treatment and sports a number of excellent tracks. Just for fact fans, there's now an extra 100K of sound effects!

Much to Gremlin's credit, there's also a new level included, called (Quo fans) Paper Plains. It's much the same as the worlds we're used to, only featuring huge er... bogrolls, springing staplers and nasty sharp scissors (to name but a few).

Gremlin has also decided to position this new level at the start of the game, rather than forcing people to complete the game before they can tease A1200/A500/A600 owning mates with "I've got more than you" taunts. Good stuff. [MB]

OVERALL: 90%

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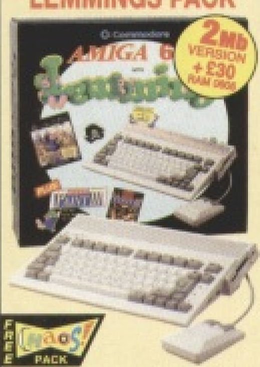
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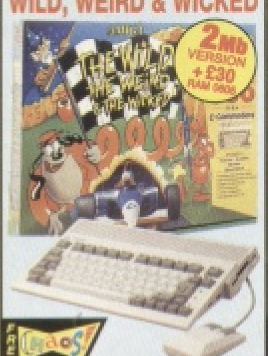
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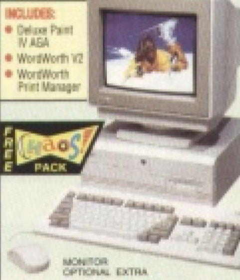
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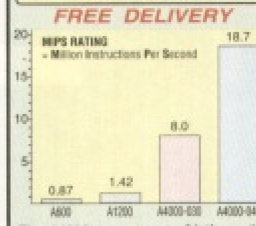
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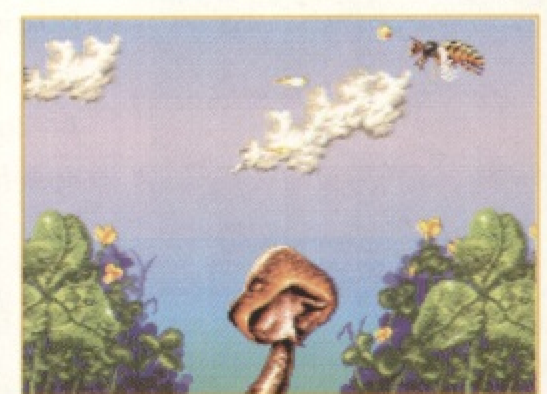
REPLAYS!

REPLAYS!

Once again Simon, Matt and Andy walk you through the best in budget software. If you missed any of these first time round, check out the marks and get your dosh ready!

APIDYA

Team 17 - £10.99



On its debut, *Apidya* was declared by some to be the best shoot-'em-up on the Amiga — and that included *Project X* which was released at almost the same time. Because of this, Team 17 descended into an almighty sulk, stamped its tiny feet and refused to come out of its bedroom until everybody said sorry. Or, rather, it waited until it could buy *Apidya* and release it on budget so that those doubting Thomases would have to say, once again, that Team 17 is the best. But will they?

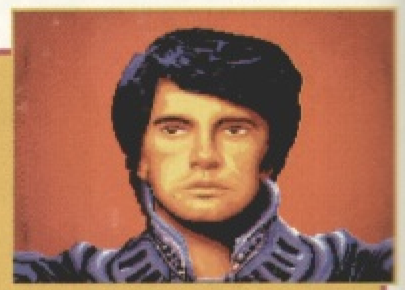
It has to be said that *Apidya* has stood the test of time very well. It's a traditional no-holds-barred blaster in which you play the part of an avenging husband seeking an antidote for your wife whose life has been 'spoiled' by mutant insects. Strangely, you've decided to turn into a flying insect in order to sort out the nasty people, but why you didn't just purchase a giant fly-swat and remain a 'Big Person' remains a mystery.

Still, holes in the 'plot' aside, this is good stuff indeed. Flashy graphics and multi-layered parallax have been overlooked in favour of good old-fashioned playability. The attack waves are varied and challenging but are introduced gradually, giving you time to learn how best to tackle them. Power-ups are in plentiful supply (collected by picking up special tokens and trading them in for additional firepower, as usual) and the game can even select the best ones for you, if you so wish. Team 17 has picked up a fantastic game and this certainly gives them the top two horizontal blasters. I reckon that if Team 17 carries on like this, the Monopolies and Mergers Commission will be taking a very special interest in its affairs. [SB]



DUNE

THE HIT SQUAD £9.99



Frank Herbert's *Dune* has spawned a ridiculous number of spin-offs and now, to top it all, we have a budget re-release of Virgin's game to contend with.

True to the books, *Dune* (the game) is set on the barren world Atreides. A pretty average-looking planet, it is remarkable for one fact; it is the only planet in the galaxy where Spice can be found. And because Spice is such a rare mineral everyone and their Mum/wife/dog wants a piece of the action — including your good self. Unfortunately, the right to mine for the spice was previously owned by your sworn enemies, the Harkonnens, and they still control a third of the planet.

In *Dune*, you play the part of Paul Atreides, son of Duke Leto of the House of Atreides, and it's down to you to win over the locals, bringing them to your side in a war against all of Harkonnens.

Unlike the more well-known *Dune 2*, this is not a strategy game as much as a tactical adventure (although it has to be said that the sequel is a much better game). Instead, you must travel the planet in an attempt to gather as much information and support as necessary, returning to your family and reporting in regularly for updates and news.

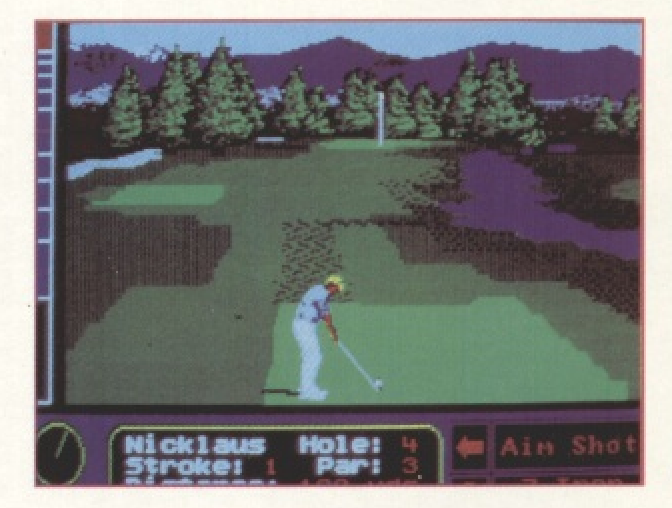
As a graphic adventure, this is very much in the 'old mould' with a static picture representing each location and various characters spread around for you to interact with. The graphics are okay, and though the conversation system is a bit limiting, you get a fair chance to develop characters and get a decent 'feel' from the game.

There are a decent number of locations to be explored, and though you'll probably get more enjoyment if you're familiar with the books, *Dune* offers a fairly lasting adventure to the average player. [MB]

OVERALL 81%

JACK NICKLAUS' UNLIMITED GOLF & COURSE DESIGNER

ACTION SIXTEEN - £16.99



Golf games fall into two categories: fun but hardly accurate (*Leaderboard*) and obsessively intricate and duller than *Postman Pat's Foggy Day* (*Links*). *PGA Tour* went some way to bridge this gap, and it's also a niche Grandslam's Nicklaus licence tried to fit in with.

By rights, *Jack Nicklaus Golf* should have everything going for it. The graphics are nice and large, and it has the expected full range of clubs, shots and more than enough greens. Blimey, it even has a course designer — albeit a rather complex one — and with this you can create a Tarby nightmare scenario with loads of bunkers, water traps and bits of rough. Coo!

When actually wandering on to the course for a round of eighteen holes, further expectations are equally good. Your computer alter-ego is a nice big chap who moves quite nicely as he swings for the ball, and the screen update whenever a shot is taken is surprisingly fast when you consider how detailed some of the greens are. However, what *Nicklaus Gold* doesn't have is the necessary playability which features so predominantly in the likes of *Leaderboard* and PGA Tour. The controls are sluggish and the accuracy needed for really good shots never seems to be constant. Good controls in a game such as this are essential and, try as I might, I never felt as ease with Nicklaus's shot system.

After several rounds of Nicklaus I came away with a bit of a neutral feeling. There's nothing seriously wrong with it, but everything it does has been done before and better.

Golf fans don't have a wide choice, but PGA Tour offers everything a budding Sevvy could possibly want. As such, this re-release is a little redundant. [AN]



MEGA-LO-MANIA
THE HIT SQUAD
£14.99

The chance to rule the world is one comparatively new to the world of video games. Bullfrog and EA started it all off with *Populous* and *Powermonger*, but it was Sensible Software that made it immediately playable and, more to the point, fun. *Mega-Lo-Mania* was one of the many casualties of Robert Maxwell's impromptu dip all those years ago, so there's a good chance you may have missed it first time round. UBI Soft released it as a double pack along with Vivid Image's *The Second Samurai* some time ago, but this too went largely ignored. Thus, heed this advice: pick up this bargain. Now.

Mega-Lo-Mania is another icon-controlled God game, but one which challenges the player to overpower a series of computer-controlled players by digging for ores, building factories and blowing them out of the sky (I think he's referring to the CPU players, not the factories — Simon). However, before 'super weapons' come into play, the basics of weaponry must be mastered, including the spear, machine guns and, eventually, flying machines which evolve into spaceships. As these inventions come into being, your need for ores and more people to add to your armies see you expanding on a massive scale.

One of the reasons *Mega-Lo-Mania* is such fun to play, is the humorous samples which are interspersed with the action. As your valuable ores are turned into the latest gadgets, a Sharony (apologies to anyone called Sharon out there, but you know what I mean) voice shouts out 'the production line is completed' in a brilliant Estuary accent. In addition, the sprites are akin to those of *Sensi Soccer*, and mill about with their guns and spears in an absurdly comical way. Populous may be the ground-breaking God sim, but for me *Mega-Lo-Mania* is the pinnacle of playability in the genre. It has plenty of stages, a good variety of weapons and dwellings to build, and more ores to mix together than er... a very big ore-mixing machine. A simply amazing budget release. [MB]



OVERALL 93%

WORLDS OF LEGEND — SON OF THE EMPIRE
Action Sixteen £16.99

Apparently, and I quote a certain overly-large and food-loving ex-editor, "One day all RPGs will be made this way." I certainly hope not. Things would get very boring very quickly really wouldn't they — I mean can you imagine *Eye Of The Beholder* viewed in isometric? No, neither can I. And I wouldn't want to for that matter.

Anyway, this game was originally reviewed back in June 1993 where it managed to pick up an impressive 89 percent and tickled Mr David Upchurch enough to get him spouting tons of silly quotes that now appear on the press releases.



You take control of a band of adventurers as they wander around a large number of rooms that go to make up a number of levels. One character can act as a team leader, or you can control each character separately as they fight, explore and eat their way around the mystic lands. The plot is of pretty standard fare and sees you trying to avenge a murdered Emperor by collecting together the four shards of the 'Eternal Amulet' and overcoming the evil assassin.

Magic features heavily throughout the game, and is accessed using an interesting and novel 'mixing bowl' system. These spells can be learned, cast and stored, ready to be lobbed at any attacking monster encountered.

The game splits occasionally between maps and text descriptions as you discover more of the strange lands, and enter into conversations with the colourful folk you meet.

WOL is a strange game. It looks a bit primitive but plays quite nicely once you get moving. If you don't mind the sometimes clumsy control system, I'd most definitely recommend this to bargain hunters. [MB]

OVERALL 81%

BODY BLOWS
Team 17 - £12.99

This is the beat-'em-up *Street Fighter II* should have been. Whilst US Gold's conversion of the Capcom classic was reduced to a shambolic mess, it took Team 17 to tell us what we already knew: that a decent beat-'em-up was possible for the Amiga, just like they showed us the way a decent blaster and platformer should be with *Project X* and *Superfrog*. OK, so *Body Blows* may not have the likes of Chun-Li, Blanka and Ryu in it, but it does have the special moves and speed which made the Capcom game so special.

Body Blows' gameplay premise is much the same as of that of any other beat-'em-up you may have played in the last two years. Having selected your fighter, you must battle your way through a series of oddball computer-controlled combatants in a 'best of three' timed bout. Granted, this sounds likes *Way of The Exploding Fist*, *International Karate* and their kin, but *Body Blows* features more fighting moves than any other Amiga beat-'em-up — hence its status as fighting classic.

Basically, *Body Blows* has everything a fight fan needs. It's moves are logical and easy to pull off, and the computer-controlled fighters are increasingly intelligent and propose a progressive challenge. Similarly, the game's aesthetics are equally impressive, with the fighters beautifully shaded, and playing against some stunning backdrops — one for each fighter, in fact. I'd find it hard that anybody missed *Body Blows* first time round, but if you did — and that includes the countless follow-ups (it's had more sequels than *Friday The 13th*!) — thirteen quid represents an absolute bargain for what was a ground-breaking Amiga game. True, the sequels offer more in terms of speed and characters, but try this just to get into the swing of things. [AN]

OVERALL 87%

WIN

15 stonking GBH Budget Games!! And five T-shirts for the runners-up!

Courtesy of Gremlin Graphics.



Johnathon had been waiting for quite some while. His eyes started to droop as the heavy scent of Nagchampa incense filled his nostrils, but were instantly open and alert as a small door in the far corner of the room slowly opened. The beautiful Romany woman, known only as Madame Corinna, entered the room.

She sat before Johnathon across the ancient table, and gazed deeply into the crystal ball that lay before them. Instantly the ball began to swirl and cloud, and Johnathon stifled a gasp — cursing himself for being so easily shocked. Madame Corinna seemed not to notice Johnathon's embarrassment, and furrowed her brow in deeper concentration.

"I see a fortunate man," she said, "one who will be envied by many others." Johnathon looked into the crystal ball, desperately trying to make sense of the swirling shapes before him. "I see nothing," he said, "how can you be so sure?"

Madame Corinna looked up from the ball, casting her beautiful dark eyes upon him. "Perhaps you are looking too hard," she suggested archly.

Johnathon sat back and inhaled the perfumed scents that filled the room, relaxing his body as he did so. "Good," approved Madame Corinna, "perhaps now you should look again."

Keeping his eyes half-closed, Johnathon peered into the ball, and sure enough, he saw something forming. "I...can...just...about...see..., oh, I'm still not sure!"

"Well, " said the gorgeous gypsy woman, "perhaps you should get someone to help you. Otherwise, I'm afraid you might lose everything..."

CAN YOU HELP JOHNATHON?

Yes, this is a chance for you to help 'Johnathon' and win yourself some excellent budget software in the process. All you need to do is to look closely into the crystal balls shown here, and identify the GBH games hidden within. Match the spheres to any of the 15 games listed (some games may appear more than once), and send you answers in to: I'VE LOOKED INTO YOUR MURKY DEPTHS, *The One*, 30-32 Farringdon Lane, London, EC1R 3AU The winner and runners-up will be randomly chosen from the correct entries received, and the closing date is July 28th. The Editor's decision is final and no correspondence will be entered into.

WHAT'S IN THE SPHERES?

You may well be wondering what you can win in this rather ludicrous attempt to make our competitions slightly interesting, so here's the list of games that the winner will receive. This also forms the list of games that you might possibly find hidden within the mystic innards of the crystal balls.

UTOPIA
LOTUS TURBO CHALLENGE 2
HEROQUEST
SPACE CRUSADE
SWITCHBLADE 2
SILLY PUTTY
TOYOTA CELICA GT4 RALLY
TEAM SUZUKI
LOTUS ESPRIT TURBO CHALLENGE
SUPERCARS
MANCHESTER UNITED
ULTIMATE GOLF
STRIKER
SUPERCARS 2
JAMES POND



Crystal 1 is ....

Crystal 2 is ....

Crystal 3 is ....

Crystal 4 is ....

Crystal 5 is ....

Crystal 6 is ....

Crystal 7 is ....

Name..

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Win a brilliant bar football table worth £700

A typical scene in the office of The One

Matt: Hey, those wacky guys at Software Business, eh? Not only do they produce what they're already calling the best game ever*, *Club Football — The Manager*, but also they're giving away their pride and joy: an amazing Bar Football table†! Just like the one you find in the arcades at the seaside!

Simon: Faa-aaantastic!

Andy: I think Beard-Face is on to a winner, chaps. Just think, put this thing in your dad's garage, and you could be the envy of your friends.

Harry: Or play it with your family, and perhaps start a huge row because "Andy's cheating — he keeps 'spinning' his players." Mad as a Mahdi. Wibble.

Matt: Why, you could even throw a party, invite loads of people, and gamble your house away in a Bar Football Tournament! The possibilities are endless!#

Simon: Faa-aaantastic!

Matt: And, if you hate football as much as I do, or if you hate Bar Football and footy management games, then at the very least you could probably sell it for a fat wad of cash. So, I reckon our readers would be daft not to enter our competition anyway.

Harry: That means we'll get literally thousands of entries, probably! Jimi Hendrix, Peter Green, etc.

Andy: Oh my Rhydycroeseau etc — Grandad's off again!

All (less Harry, of course): Shut up, you old git!

Simon: Faa-aaantastic!

Andy: Right, back to the Compo. This so-called Bar Footy table's worth quite a lot, so I think we should ask some pretty damned difficult questions.≠

Matt: Yes, then, ask the entrants to bang the answers down on the back of a postcard (or stuck-down envelope), then send them off to: *It's All a Load of Balls, You See*, The One, *30-32 Farringdon Lane, London EC1R 3AU*, to arrive here by June 28th.

Harry: And they might stand a marginal chance of winning. Scrapper Blackwell.

All: Hurrah!

Simon: Faa-aaantastic!

*** But we don't believe them, really.**
† Definitely not an electronic one — this is Analogue City, Dakota.
But we suggest you draw the line at inviting lots of girls around and playing Strip Bar Football and nudey prod-games. We could never condone that sort of behaviour.
≠ Nice symbol this, isn't it?

THE QUESTIONS

1: Name the company behind *Club Football — The Manager*.
2: What's the name of the footy pundit with a big chin?
3: Guess the diameter of a Bar Football ball, to the nearest parsec.



Blimey O'Riley! This month we give away the complete solutions to no fewer than TWO things, as well as loads of handy hints and cheats for tons more. Sometimes we surprise even ourselves, you know.



DARKMERE

Core's smart arcade adventure may have spent over two years in development, but that's nothing compared to the amount of time it takes to complete the damn thing. Unless you've got this complete solution, of course, which has been supplied by the programmers. So why don't you get to it, then?







LEVEL ONE

1. Ask the BLACKSMITH about the INGOTS. Collect the five ingots and give them to him — this will trigger a beggar on ALGAN STREET and you will then be able to get the key to GRANNY'S HOUSE later on in the game.

2. Get a BATTLEAXE from the ARMOURER. Ask the ARMOURER about the FOREST. Ask the BARBARIAN about the SPIDER. Ask the ARMOURER about the INN KEEPER. Give the axe to DHOBAR and you will be able to cross the BRIDGE.

3. Go to the INN KEEPER and ask him about the SKULLBUSTER and the ALCHEMIST.

4. Collect all three potions and give them to the Alchemist. Then take the DEWAS HERB and give it to the INN KEEPER. Take the SKULLBUSTER brew from the INN KEEPER.

5. Go to ALGAN STREET. Buy the key to GRANNY'S HOUSE.

6. Go to GRANNY'S HOUSE and ask her about the GATE KEEPER.

7. Go back to the INN KEEPER and give the SKULLBUSTER brew to the GATE KEEPER'S BROTHER (in the INN). He will then tell you the PASSWORD.

8. Go back to the start (WEST WALL STREET).

9. Go to the TEMPLE and save the DRUID from the ORCS. Return to the start to exit the level.



West Wall Street
Start
West Wall Street
Stenor Street
East Road
Stenor Street
Stenor Street
Dowr Road
Blacksmith
East Road
Fennel Street
Dowr Road
South Street
West Road
East Road
The Tolk Inn
North Street
South Wall Street
South Street
East Road
Algan Street
Armourer
Armoury
West Road
East Road
Marcus Street
Temple
Church
Algan Street
Holan Street
Granny's House
Holan Street
East Wall Street
East Wall Street
Dhobar Bridge
Holan Street
Hooded Men
Avon Road
Kelorn street
Alchemist
Kelorn street





LEVEL TWO

1. You must collect as much money as possible throughout this level because you will come across four BRIDGE GUARDIANS who require 10 gold pieces each.

2. Watch out for skulls on the floor — they mark the entrances to paths.

3. Kill and collect the rabbits — you will need them for the SPIDER'S GLADE.

4. Go and see your GRANDFATHER — you will find him in a tree. Ask him for a password.

5. After this, go and see MALTHAR THE MAGE who lives in a house surrounded by quicksand. Have a word with him and he will then tell you to collect three items — a unicorn's horn, some dragon bones and a piece of the mushroom throne.

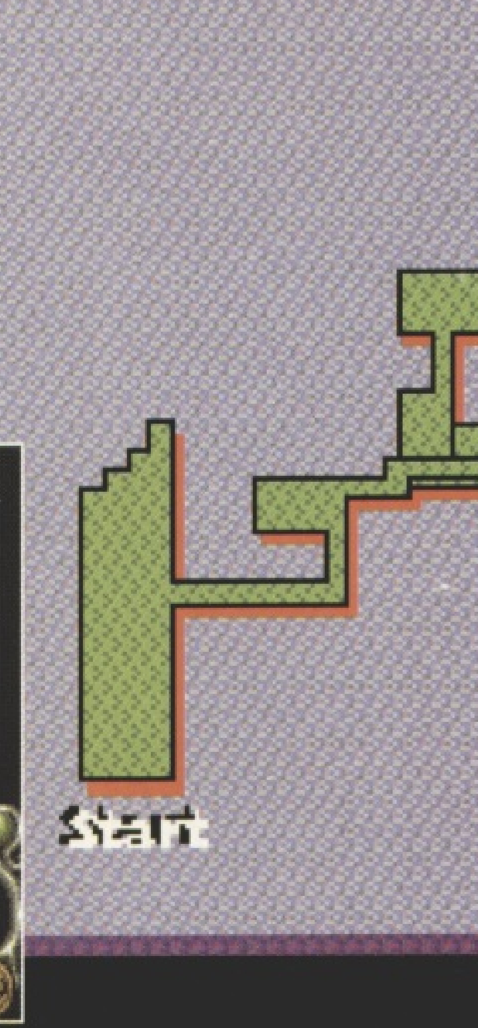
6. As soon as you have these three items, give them to MALTHAR and he will give you an incantation. He will also tell you to make your way to the STONE CIRCLE. When you reach it, say the incantation and you will leave the level.



Mushroom Nymph

Exit

Stone Circle





Password

Dragon Bones

BEWARE YOUR BLADE IS GLOWING
ORCS ARE NEAR!

Bedroom

Bridge

Malthor

Mushroom
Sisters


Library
Temple
Cells
Cells
Cells



LEVEL THREE

1. Collect as much food and drink as possible in order to maintain your strength for the final battle — you will need it!

2. Find the LIBRARY and read one of the books — this will increase your knowledge.

3. Find the ORC SHAMAN and kill him — you will then be able to collect the DAGGER OF FEAR.

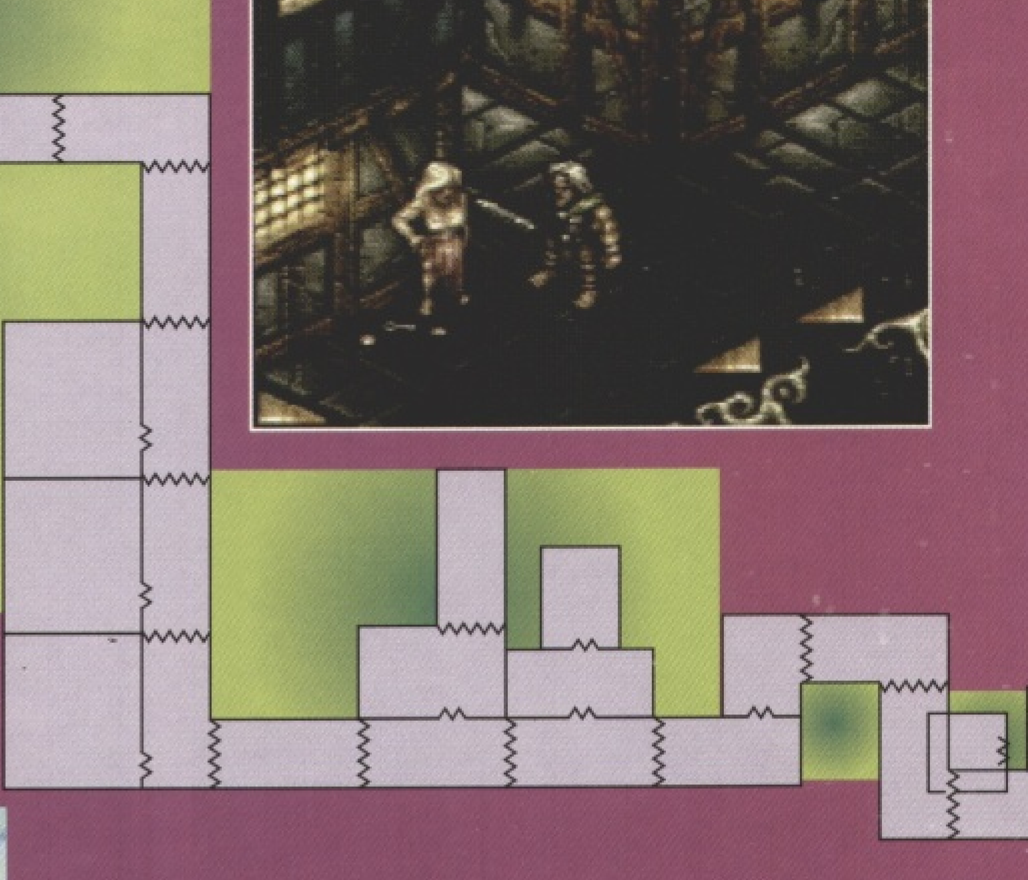
4. Go to the CELLS and free all of the prisoners. One of these prisoners will be UNCLE BOB — he will tell you the combination to the LIFT.

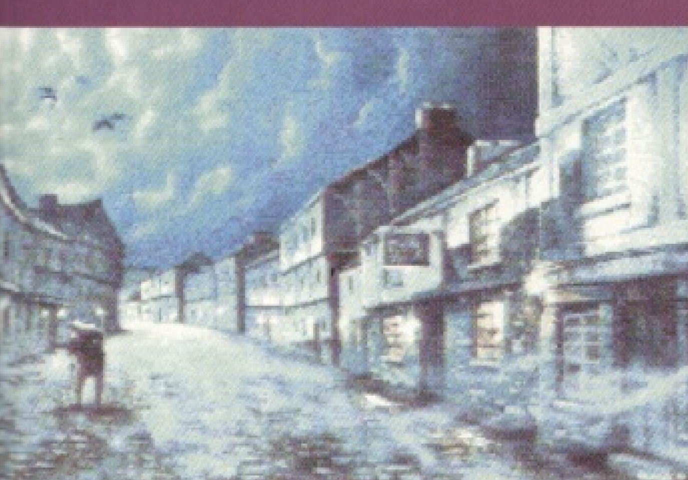
5. Find the LIFT and get into it.

6. Make your way to the DRAGON'S ROOM. This is where EBRYN's mother, ENYWAS, lies waiting for the final conflict.

7. Destroy all the dragons along the way and then drink a strength potion so that you will have the power to defeat ENYWAS and thus complete the game.

Start





That crazy goblin's been and gone and left these tips in my underpants this time! Who knows where the playful little tyke will leave next month's concluding part.



GOBLINS 3 (part 2)



Inn

Here the objective is to find the paprika and the captain's lost note. First take the spoon from the ground and put it on the stone you'll find by the door. Go through the crack in the wall and pick up a sugar lump from the table. Return through the mug and put Chump on the handle of the spoon. Place the sugar lump on the spoon and Chump will be catapulted onto the shelf. Pick up the sugar cube again and move Blount close to the captain's arm. Use Chump on the paprika which will make him sneeze. Place the meat under the cloud of paprika so it becomes spicy.

Once back in the countryside put the coin in the den's ear-hole to stop the dragon drinking from the river, and place the pitchfork in the den's nostril. Put the spiced meat onto the pitchfork so that the dragon will eat it. After consuming the meat he will (understandably) dash to the basin for a drink and regain his memory. From now on the dragon will be Blount's trusty friend and follow him everywhere. Before you leave, don't forget to retrieve the coin from the ear-hole.

Return to the inn and talk to the captain. You'll notice a customer at the back of the inn. Put Chump on his hand and give the sugar lump to the customer. Chump will be thrown into the air where he will grab a red leash. Use the plunger on Othello's cage and attach the leash to the plunger. Climb up to Othello by clicking on the leash. Give him the coin and he will give you the key in return.

The key fits the lock on the small door below the cage. Put the dragon on the open doorway and he will fetch you the lost note. Remove the key from the door and trade it with Othello who will give you the coin back. Give the note to the captain and he will throw a note at you. Pick it up and give the stone to Korin. Finally, look at the handle of her sword.

Fort

The objective of this section is to blow up the six parts of Fourbalus' Tower. Wynnona has been moved to the top of a tower where she is fighting with Fourbalus. You need to make some sticks of dynamite.

First take some gun powder from the powder keg and the fuses from the orange animal. Pick up the stick from beneath the monk and hit the flint behind him. Ooya will appear from within the monk and speak to Wynnona. Pick up the piece of flint and use it on the Inca's flute. The tubes can't be picked up but they'll be in the right place.

Put the powder into the tube and add a fuse, then use the flint on the stone. Choose the location for the explosion (the beam and the brick) and use the flint on the sticky bark below Fourbalus. Use the stick on the conqueror's helmet and use the helmet to collect the glue. Before lighting the dynamite, apply some glue to it. Put bird lime on the dynamite sticks to blow up the door and the wall. Talk to Inca who will ask for another flute. Use the flint on a small tub to make a pan-pipe and give it to Inca. When the Inca starts playing a condor will appear. Use Ooya on the condor who will recover his bag of magic spells. You'll find them next to Fourbalus. And remember, you'll also require big sticks of dynamite to blow up the last two barriers.

Use a small piece of dynamite to blow up the rock. Put Ooya on the bamboo to make it grow, producing dynamite sticks. When you run out of fuses use Ooya on the conqueror's to make hair grow from the skull. Use the large sticks of dynamite to blow up the small basement window and the grate using the glue. Wynnona will get close to Fourbalus who will transform her into a butterfly. Return to the hostel so you can return to the town.

Town

Here you need to mix a concoction so that Blount can fly to the island of Foliandre because there are no ships to



take him there. Put the umbrella in the hole in the nanny's roof. Go and see the nanny who will give you a hot water bottle. Put it on the egg of the boucassier and enter the grocery store. The floriane flower will fall and you must pick it up before it goes in the gutter.

Pick up the night stand while Fulbert recovers the soap and together with Fulbert push the button on the shelf which is in the foreground on the left. At this point the crocomouth bone comes down and the monster of the hatch makes it disappear. Jump in the hatch trap with the hammer and recover the bone of the crocomouth.

Go into the laboratory and mix the elixir. This consists of laughing tears, soap and the ashes of a boucassier feather. You must follow this method: Distil the memorum in the still to get the laughing tears. Pour water into the bowl and add the soap. Turn on the fan using the coin and if you put the key into the soapy water the bubble will go straight to the mixer. Put all three ingredients into the mixer and turn it on. Pour the concoction into a bottle.





Clouds

Blount must bring Ooya back on the continent and set free Bizoo who is stuck on the ice. Pick up the knife and use the club on the fishing thread to make a fishing pole. Use the pole to pull the cloud over the giant and go and see Ooya. Colossus needs to take the telescope with the fishing rod. Once back into the clouds, push on the meteorologist's air pump and when the balloon is in reach use Ooya to grab it.

Grocery store

You need to recover the egg of the Boa-Boa, the soup and the spaghetti noodles to get through this section. Give the message from the captain and the coin to the shop keeper. Get the egg and the key from the shelf at the front and use the key on the moonstone lamp. Blount will be turned into a werewolf. Pick up the cupboard and throw it, then climb onto the cornice and jump onto the cupboard. Your next jump is from the spring up to the shelf on the right. Use the hammer on the gidouille's horn and after picking it up, use the hammer on the cabinet.

Grab the bird call and use the hammer on the shop keeper to recover the coin. Take the spaghetti from behind the shop keeper and return to the town where you will ring the doorbell at the far left of the screen. Talk to the wizard until a door is created which gains you entry to the lab.

Laboratory

The aim here is to hatch the egg of the Boa-Boa. Mix the croisixir to obtain Fulbert and the vitixir to move around town. Note that the right hand moves the utensils and the left hand grabs the objects.There is no inventory and the objects have an exact spot on the screen. The old book contains three recipes: the croisixir, the vitixir and the memorum. The page containing the recipe for the elixir has (annoyingly) been ripped out.

Put the egg on the hot water bottle which will cause it to hatch. To make the croisixir use the crushed eggshell, burned horn of a gidouille and some cooked spaghetti. Crush the eggshell in the pestle with the pounder and burn the horn in the ashtray using the lighter. Turn on the faucet and fill up the bowl beneath the spiggot as well as pouring water into the kettle. Put the spaghetti into the kettle and use the lighter to light it. Remove the cooked spaghetti and put the three ingredients into the mixer. Turn it on. Use the growth mixture on baby Flubert, the Boa-Boa.



Town

The objective is to recover the love letter, a sole, some Floriane and the feather of a Boucassier in love. Pour the croisixir on the plant next to the nanny to make it grow. To reach the sole, click on the lever to the far right of the screen and position Blount on the cannon-ball. Activate the lever using Flubert and make him climb the plant. To cross the gap between the roofs, position Flubert across the gap and walk him to the other side. Pick up the sole from the roof and bring Blount and Flubert back down by the fireplace chimney. Use the croisixir to grow a bud at the feet of the young woman. Make Flubert climb the stem and the young woman will drop the love letter. Pick it up and hold in front of the mirror. As if by magic you'll see the recipe of the ailixir. Make Flubert climb the stem again.

BENEATH A STEEL SKY

Let's go for a little walk, (ba da da-da)

under the moon of love, (der der der der)

let's sit right down and talk, (ba da da-da)

under the moon of love — I wanna tell ya...

(oh for God's sake shut up!)



1. Intro over, Foster finds himself standing on a high walkway. Break off the rung poking out of the wall to your left and use it to lever open the door to your right. After the animation, return inside, go down the stairs and enter the room to the right. Use the circuit board on the bits of junk. Once you've re-animated Joey have a chat to him. Step on the lift. An alarm will sound and Hobbins will appear to investigate. Quickly enter the room on the right, open the cupboard and take the spanner...



2. Return to the lift room and examine the big transporter droid, then chat to Hobbins. Now get Joey to fix the droid. When the droid activates the lift, jump down the hole underneath. When Joey turns up, ask him to open the door. After the brief but gruesome animation, search Reich's body and take his belongings — he won't need them any more! Leave and go up the stairs, then enter the second doorway on your right. You're now in the factory. Chat with Anita and, when Lamb arrives, tell him you're Security...

3. Go right, put the spanner in the machine's cogs then remove it. Go left, examine the droid and then use the spanner on it. Talk to Joey about a new shell, then go right. Try entering the storeroom, then ask Joey to check it out. When he returns, ask him to disable the fusebox (you can watch him at work through the window). Once he's finished, enter the storeroom. Pick up the walkway and then the small piece of putty underneath. Talk to Joey and he'll tell you that it's plastic explosive...

4. Leave the factory and enter the doorway to the far left of the 'street'. This is the steam room. Use the spanner on the buttons to loosen them, then ask Joey to press the button on the right, and simultaneously press the button on the left. When the old geezer leaves, flip the switch on the left of the room. Remove the light bulb and replace it with the putty. Flip the switch again to reveal yet two more switches. Pull the one on the right. Leave and go to the lift. Use Reich's card on the slot and enter. Going down...



5. Walk left and enter the doorway. Use Reich's card on the left slot to enter his apartment. Move the pillow and take the magazine underneath. Leave, walk right, back past the lift and enter Travelco. Chat to the bloke behind the desk about everything. Hand him the magazine and take the ticket. Leave and go and wait outside Reich's apartment. Lamb will eventually appear. When he mentions going away, give him the ticket...

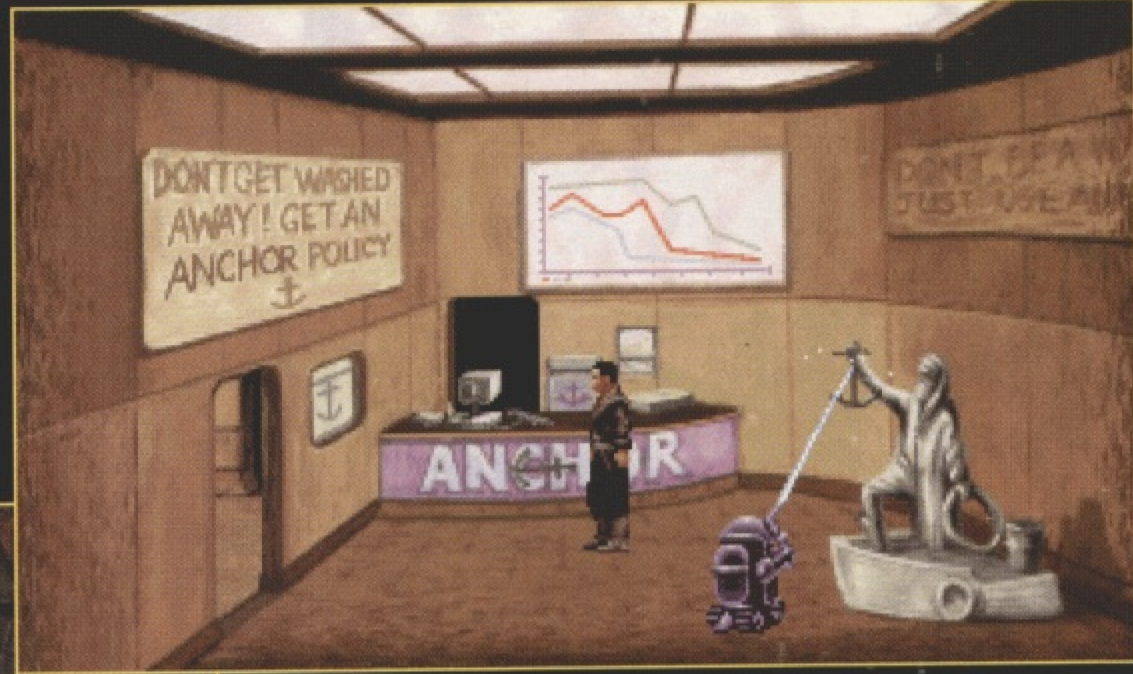






7. Go down in the lift and pick up the cable. Return to the apartments and use Reich's card on the slot to the right. Enter Lamb's apartment and use the machine to the right. Pick up the video and leave. Walk to the far left of the 'street' and enter Burke's Bio-Surgery. Chat with the hologram, then ask Joey to persuade the hologram to open the door. Enter and talk to Burke. Offer him your testicles and he'll give you the Schreibmann Port. Talk some more about all and sundry then leave...

6. Make your way back to the factory. Talk to Lamb, who'll take you on a tour. Once he leaves you, go right and chat to Anita. When she asks for your ID, give her Reich's. Talk to her about everything, especially the Schreibmann Port. Leave the factory and use Reich's card on the LINC terminal near the lift. Select 4, get past the copy protection, then select 2, 1, 1 again and then 2. Exit and wait for Lamb. Chat to him and he'll let you enter his apartment. Before you go, however, look at the red cable to the right of the screen and get Joey to cut it...



'Please insert your card.'

8. Go right until you find Anchor Insurance. Examine the statue, then chat to the man about everything (as always). Ask about the special policy and tell them Burke sent you. When the man leaves, ask Joey to use his welder on the anchor, and pick it up when he's finished. Leave and make your way up to the next level again...

9. Enter the doorway to the right of the steam room's entrance — you'll find yourself back where you started! Walk upstairs and go out onto the high ledge. Use the anchor with the cable, and then use your improvised grappling hook on the Security sign on the building opposite. Wheee!!! Go through the door to your right, and use Reich's card in the slot next to the interface. Sit in the interface and prepare to enter LINC-space...



10. Pick up the ball. Go right, use the OPEN program in your inventory with the carpetbag and take the two items. Use DECOMPRESS with the compressed data and DECRYPT with the document. Go right and use one of your PASSWORD programs with the floor. Now go right again and put down another password. Then go left and pick up the password. Now go up, put down a password, go right, go down, pick up the password, go up, put down a password, go left, pick up the password, go up, go right, go down, go right, go down, put down a password, go up and up again, then finally exit the room. Collect the bust and the book, then decrypt your two new documents. Now DISCONNECT...



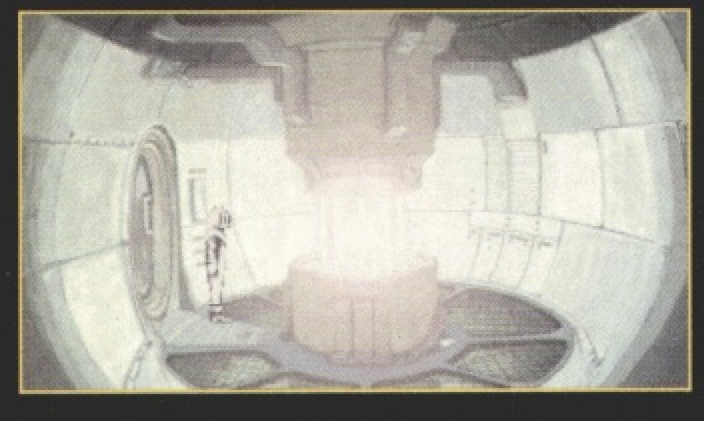
11. Use Reich's card with the LINC terminal and select 4. Enter the security number and select 1. Read all the documents and then select 0. Now select 2 and then 2 again. You now have special authorisation, so exit the system. Use Reich's card in the slot next to the lift and use the lift to go down to the Security Station. Leave as soon as you arrive and head for the other lift. Use it and then go left to the next lift, which you should — is this becoming a habit? — use...



12. Wait outside the lift for a fat woman and her dog to appear — talk to her. Now go left and talk to the doorman. Find Mrs Piermont again and ask her to sponsor you. When she makes her call, put the video in the VCR. While the dog is distracted, look at the dog bowl, take the biscuits and then leave. Go through the exit to the bottom-left of the screen and examine the wooden double doors. Use Reich's card on the lock and walk through. Pick up the secateurs and leave...



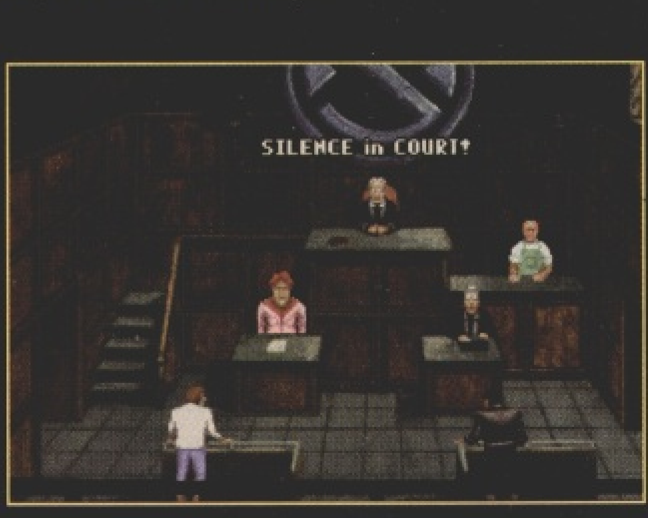
13. Go right and up through the top left exit. Use the biscuits on the plank and wait for Mrs Piermont and her pooch to turn up. When the dog starts barking, pull the rope. This will distract the guard long enough for you to enter the cathedral. Go through the middle exit and open all the lockers. Now leave and return to the top level via the lifts...



14. Enter the factory and go to where you last saw Anita alive. Put on the rad-suit from the middle locker and head right. Access the control panel, select 2 and then exit. Enter the reactor room and pick up Anita's card — it's lying just to the right of the core. Leave and close the door using the control panel. Go left and change back into your trusty coat, then leave the factory...



15. Make your way back to the LINC-space interface via the Security Station's lift. Use Anita's card in the interface slot and sit in the chair. In LINC-space, go right and use the BLIND program with the eyeball. Quickly go into the upper exit, then go up again and use the PLAYBACK program with the well. Make your way back to the room where you entered LINC-space and use the BLIND program on the eye. Then go back to the well room, go through the top-right exit and pick up the tuning fork. Now disconnect and leave the Station building...



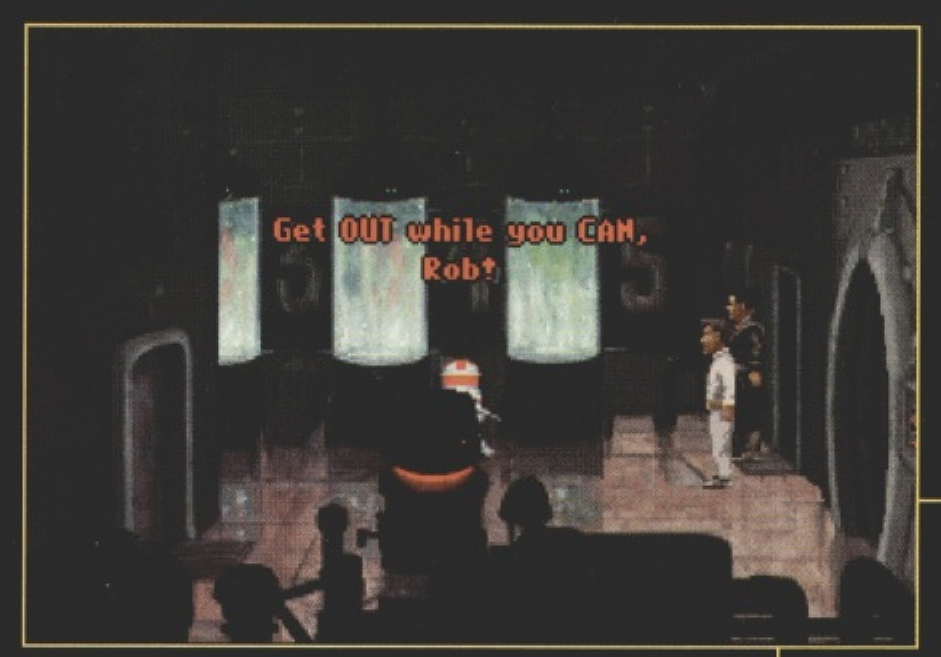
16. Go to the ground level and talk to the gardener outside Mrs Piermont's house — he'll tell you that his name is Eduardo. Go left until you reach St James' Club, which you should enter. Talk to everyone then leave. Enter the doorway on the left to go to court, where you should defend Hobbins. Return to the club and activate the jukebox. When Colston, the club manager, gets up, quickly go to his table and take his glass. Examine the metal plate next to the door at the back of the club and then leave...

17. Make your way back to Burke's BioSurgery and give Burke the glass. Now return to St James' Club. Go to the door near the back of the room, use the metal plate and then enter. Use the metal bar on the packing crates, then move the wooden lid over to the box. Get on the box and use the bar with the grill. Now use the secateurs with the grill and climb through into the narrow passage. Go right, and then go through the top-right exit. Go right again and then SAVE YOUR GAME!



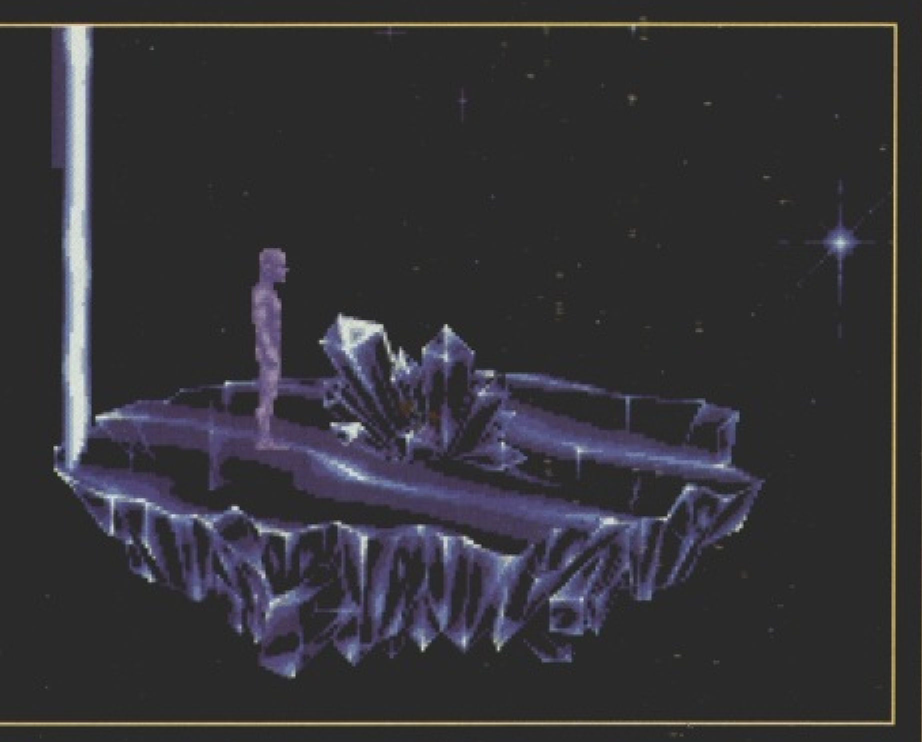
18. Do not walk past the hole in the wall until you've found the light-bulb socket, which is in the hand-rail to the left of the hole. Use the light bulb with it. Go right and SAVE YOUR GAME! Continue going right, and quickly click on the bottom-right exit to run to safety. Look above the vein on the wall to find some plaster. Use the metal bar on the plaster, and then on the brickwork underneath. Pick up the brick. Use the metal bar on the swelling in the vein, then use the brick on the bar. Grab the bar, and go through the door to your right as soon as it opens...

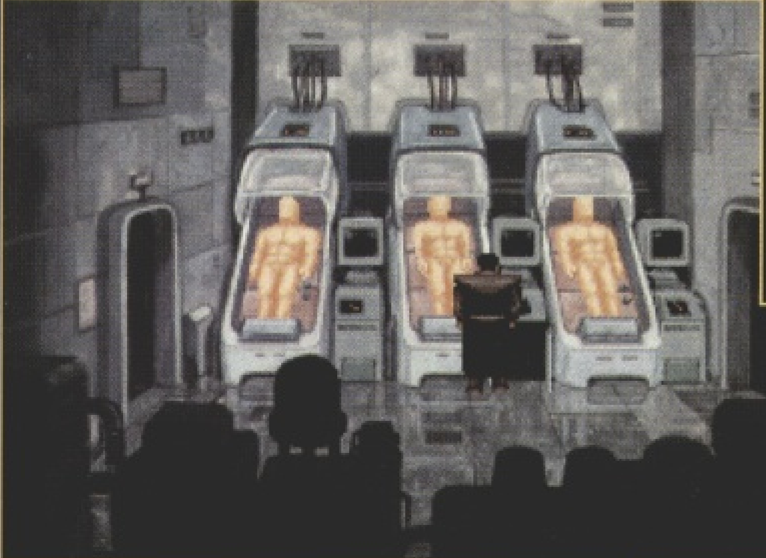




19. Look through the grill, then head through the middle exit. Again, SAVE YOUR GAME! Access the control panel, select 2 to reduce the temperature, then exit. Climb onto the iris and tug at the bar hanging from the ceiling, then get off the iris straight away. Go left, then right and right again. Put Joey's circuit board into the medical droid, then tell Joey to check out the tank room. When he returns, grill him for information. Tell Joey to go and open the tap in the nutrient room, and wait for him to return. Then, go through the top-left exit...

20. In the tank room, head through the top-right exit, and then the top-right exit in the next room. Use Reich's card with the terminal and select 2, then 1, then exit. Go left. After the animation, get Joey's circuit board from the droid, then take the ID card from Gallagher's corpse. Go through the top-right doorway, use Gallagher's card in the interface slot and access LINC-space...





21. Go right and use the BLIND program on the eye, then go up. Now use the DIVINE WRATH program on the crusader and then disconnect. Now use Anita's card on the interface and access LINC-space again. Go right, blind the eye, go up and then right. Use the OSCILLATOR program on the crystal and pick up the helix, then disconnect...

22. Go left, then go through the bottom-right door. Use Anita's card with the console. Pick up the tongs to the right of the glass tank, and use them with the glass tank. Use the tongs with the huge tank to freeze the tissue. Go right. Open the cabinet to the right of the middle android, and put Joey's board inside. Access the console and select 2, then 0, then 3. Chat with Joey, then retrieve his board...



23. Go right. Ask Joey to place his hand on the lock sensor, and simultaneously place your hand on the other sensor. Go right, and then right again. Use the cable with the pipe support, then climb down the rungs. Use the tongs with the orifice, then SAVE YOUR GAME! Use the cable to swing into the room. After the animation, quickly tell Joey to sit in the chair. Now sit back, relax, watch the rest of the story unfold. And remember — BE VIGILANT!

SNIP TIPS

As always, thanks to everyone who has taken the time to send me these tips, and thanks to those that haven't (we're being nice this issue, you see). Anyway, should you find any interesting cheats or level codes, get them in to me and you could win yourself a software prize — Ooo! Address your 'stuff' to: Mr Tips, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

STAR TREK: 25th ANNIVERSARY
Interplay

Because of Sir William Lee of Leeds, Captain James T Kirk and his happy elephants can now always win in the arcade sections by pressing 'D' on the keyboard after firing weapons to access the damage control. Although the game pauses during this time, the weapons will still recharge.

BRIAN THE LION
Psygnosis

Mr Paul Davies has sent in some level codes for this lovely little platform romper, so get going, and don't forget to use upper and lower case when entering the codes. Paul also advises that you buy a super-jump just before meeting guardians as this means you can jump on their head straight away. And who are we to argue?

sXr7vgqaGP	THE SPOOKY RUINS
sXqkKgqaGd	THE WAY FORWARD (Shoot-'em-up)
sXqkKgqaGI	GRAVEYARD
RF20QpCqVx	VOLCANO
sXqkK0KaGU	EEEK!



JURASSIC PARK A500
Ocean

We've had quite a few request for the A500/A600 version level codes, and thanks to Darren Thompson from Waterlooville, here they are.

8EB75C3D	Triceratops
DE5FB8C5	Velociraptor
EEE7740D	Stegosaur
AEA7542D	Dilopesaur
BEB75C25	Brachiosaur
BEA7542D	Dilaphosaur
CE5FB0C5	Visitor Centre
FE6FA8DD	Maintainance Shed
EE7FA0D5	Tunnels
9E074035	Underground tunnels

CLOCKWISER
Rasputin

Thanks to the probably quite lovely Debbie Cann from Essex for the codes to all sixteen levels of the superb demo we gave away last month.

1. PASSWORD
2. DREBIEBU
3. SNOTNEUS
4. DAFFODIL
5. VREETZAK
6. HAYAHAYA
7. FOLLINST
8. OORSMEER
9. SNEEKAAS
10. BIERBUIK
11. DRUIPGAT
12. BIEPDROF
13. DEBIELEN
14. GIERSNOL
15. MAASWAAL
16. BOZEHOND

HIRED GUNS
Psygnosis

According to John-Paul Shutt and Shaun Thomas from Bilston, typing in AMIGA while playing the game should give you both infinite energy and infinite ammo. Super or what?

DEFENDER OF THE CROWN
Cinemaware

Hold down L while the game is loading for tons of knights and soldiers.

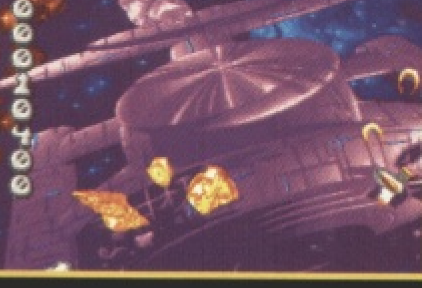
PREMIER MANAGER
Gremlin

Mr Smithell has some telephone numbers to play with; 781560 to increase player stats, and 896610 to always win.

STARDUST
Bloodhouse

Yet another code for your pleasures, but this one takes you to the last level and gives you 10 lives and absolutely tons of weapons: EJTVWYSUANPK





POPULOUS 2
Bullfrog

An oldie, I know, but worth a mention nonetheless. Peter Uratis has phoned in with this rather handy code which lights up all six of your boxes. Just type it in when you come to create your character. And the code is: ADKITDMEVQDPXWTM

FRUIT SALAD
PD Libraries

This was a fairly decent old PD lad, and thanks to Heather Stancliffe from Cleveland, here are some codes for it.

Level 5	ERIC.M
Level 10	STEVEK
Level 15	MIKE.M

FURY OF THE FURRIES CD32
Mindscape

Tim Daley from Merseyside wins himself a bit of CD software for this little cheat for the brilliant Mindscape puzzler. When the title screen comes up (with all four Furries on) hold down the blue, yellow and green buttons, and spin your finger anti-clockwise around the controller seven times (starting at 'twelve o'clock'). After this, a map screen will come on with a red cross-hair in the middle. just move this onto the level you want to play and press the red button.

ZOOL 2
Gremlin

Ta very much to Robert Davis from Staines for these level codes. They need to be typed in over the title screen when *Zool* has been drawn and 'Press fire for options' is flashing.

CREMOLA	10 Lives
VISION	20 Lives
TOUGH GUY	Invincibility
OLDENEMY	Unlimited time
ALCENTO	99 Items collected
KICKASS	Unlimited smart bombs
BUMBLEBEE	Skip stages (press Return to skip)

CHAMPIONSHIP MANAGER ITALIA
Intelek

Greig Brown from Scotland has a sort of cheat for this footy management game which allows you to buy top players for nil cashola. Start the game as a two-player game and select a decent club (i.e. Juventus) for your second manager. Now sell top lads such as Baggio to your real first player manager for a silly price. Once you've got all the players you want, simply resign the second player and carry on as normal with your advantaged team. This cheat also works with other versions of *Championship Manager*.

PREMIER MANAGER 2
Gremlin

I'd like to 'thank' Matthew J Bennett from West Bromwich for what he refers to as his 'Handy Hint'. Basically, before every game, save the game. Then, if you loose, you can load up the game from before the match and keep playing it until you win. Brilliant. Apart from the fact that it's very sad and a very long-winded way of playing a game that would otherwise be fun. 'Handy Hint'? 'Shandy Shint' more like.



GAMES SURGERY

Matt The Medic has a bit of a confession to make. Come on, spit it out. "Well, er, readers, you see the other night my Mac exploded and took all my work with it. I managed to remember most of the questions you asked, but I'd forgotten a few of your names. Oh, and where you came from as well. So anyway, I had to make up a few names. And addresses. And stuff. Soz ." Hmm... very likely

Dear Matt,

I realise that this is a bit of a silly question, I'm having trouble taking off from planets in the excellent *Frontier*. I also don't seem to be able to use my hyperdrive. What am I doing wrong?

J.R

Hello J.R. Yes, I'd probably remain anon if I was asking stupid questions like this as well! Well, if you're on the surface of a planet, all you have to do is click over the 'Take off' icon (the one that looks like a ship taking off, funnily enough) and away you'll go. If there's a red cross over the icon, this means that you haven't been given clearance, in which case you should phone the police (using the 'phone' icon — which looks like a phone, funnily enough. Again). Once you've taken off, angle your craft's nose away from the planet and accelerate. It's worth chucking the old fast forward on for a second here just to get you out of the planet's gravitational pull, but once you're far enough away, the hyperdrive icon should appear. If it doesn't, it's probably because you haven't selected a valid destination on your galaxy map (i.e. too far for your drive, or too far for your fuel).

Dear Matt,

I recently purchased *Flashback* (and what a fantastic game it is too) but unfortunately I am absolutely dumbstruck. Can you please help me on level 2, mission four. You have to stop the computer terminal exploding but I can only get to the lift shaft. No matter what I do, I just cannot get down without dying. Can you tell me how to do this?

Wal Clifford
Birmingham,

P.S. Could you possibly tell me the level codes as well?

I will tell you the codes, but only if you promise me faithfully and on your hamster's life, not to cheat until you've had a jolly good go at solving the game properly. Okay, that's a deal then — here they are. First the easy level codes: Back, Loup, Cine, Good, Spiz, Bios, Hall. Next, the medium skill level: Play, Toit, Zapp, Lynx, Scsi, Gury, Pont. And finally the hard level: Clap, Cara, Cale, Font, Hash, Fibe, Fips. With regard to your lift shaft problem, you need to climb onto the platform above the shaft (by running from the screen before using the 'hold down fire auto-jump' move. When you stand up, you'll trigger a sensor that will send for the lift. The other option is to jump across and lob the stone at the sensor (top left).

Dear Matt The Medic,

Please can you help me with *Premier*. I can't get past the the first end of level boss, and would appreciate any help you can offer.

A. Reader
Outthereshire

Er, I don't actually know how to get past the particular boss you mention but I can offer you a tip matey. Type SPARKPLUGS for cheats galore.

Dear Matt,

Please can you help me because I'm well and truly stuck on *Beneath a Steel Sky*. I can't get down to the lower level at the very beginning even though I've managed to get Joey working again. What should I do?

Anthony Canavan
P.S. Is your name Matthew?

Er, yes. Is yours Caravan? Anyway, what you need to do is to get Joey to repair the loading droid who will then trundle away to collect a package. When the droid returns, it'll drop the package onto the lift which will then descend into the murky depths below. At this point you need to click over the open hole with the right mouse button and Foster should be on his way.

MATT'S SHOW-OFF SHELF

I owe everything to Doctor Peter Allan this month who rescued the shelf from obscurity while all other readers ignored my requests. He wins himself a bit of free software, and as for the rest of you, thanks for nothing!

MEDICATION REQUIRED

- L J Platt from Cheshire wants to know how to pass Estoroth on level 29 of *Black Crypt*.
- *The Immortal* is causing Mark Waldon from Havant all sorts of troub'. He needs to know how to work the gem and stone combination to complete level 2. Any ideas?

FREE PRESCRIPTIONS

- Doctor Allan can't help with the *Darkseed* forcefield, but he does know how to open the door in the wall of skulls, so Dermot Pearson, pin back your ears and prepare to receive... Use the turbolift to get to the observation deck in the dark world. Use the gloves which you found in the car to activate the switch between the two doorways. A secret door will now appear in the wall of skulls.
- Next up for the Doc Allen treatment is *KGB* as requested by 'John'. After reading the interview between Romeo and his contact in Ladoga Park, follow Romeo's contact. Once inside the warehouse (after using the camera on Romeo's contact while he's keying in the code) leave the microphone on the desk in the small black office. Leave the recorder in the loft and set it to record. Now each time you enter the loft on your travels, listen to the recordings, but once you've listened to the tape always put the recorder back on record and exit via the keylight. After you've completed the necessary business in Syevyernaya Zvyezda go back to the warehouse, listen to the new recordings, remove the headphones, stop the machine, put the 'voice activated playback' on and return to your hotel room with the recorder. After you've had a good night's kip, Chaplin will wake you violently. Go into the bathroom and choose a dialogue option containing the word 'comrade' to activate the recorder. When Chaplin is distracted, knock seven shades of poo out of him and then take the syringe from his pocket and inject him with the solution called 'prolonged death'. Now ask him anything you want before he pops his clogs. Phew! What an answer that was! Thanks again Peter.

THE SURGERY IS NOW CLOSED

Sorry patients, but that's all we've room for. Once again, sorry about the missing names etc. but I'll do better, I promise. Anyway, keep 'em comipg. The address is: Matt The Medic, Games Surgery, *The One*, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please don't phone in or send SAEs as I can't answer your queries personally and I'm getting bored of telling people that "Matt's not here, try Simon's extension." Heh heh heh.

KICK OFF!

THE SENSIBLE WORLD OF SOCCER (PART 4)

For the second month running, the Sensi World of Soccer diary is looking distinctly empty, as the programmers really "get to grips with the code," or something. Andy Nuttall tries his best to cobble together something, at least.

This month's *Sensible World of Soccer* isn't brought to you from Sensible Software's Essex HQ. Neither was it penned in the Central London offices of *The One*. No, dear reader, as I write this the time is 8:30 at night, and I, sitting at home, am eagerly waiting for a phone call from Sensible Sergeant Jon 'Jops' Hare.

Apparently things have 'happened' since last month's episode, and developments are motoring ahead with such speed that they don't want to pull Chris 'Chappers' Chapman away from the game. Not even for an interview, apparently. Anyway, Jops reckons we can do it over the phone, but somehow I don't quite believe him..

When he eventually rings, at about 9:00, he's got cold feet. Not, as you may be thinking, because he doesn't want to be interviewed, but because he's just trod in a puddle of dishwater. "My dishwasher keeps leaking," he wails, "and I just trod in a load of dirty water on the kitchen floor." Jon doesn't like washing-up; in fact, he doesn't like washing anything. He cooks, he looks after the kids, he tidies up — he'll do anything, it seems, as long as it doesn't involve cleaning.

Right, now we've broken the ice, so to speak, we can get on with the nitty-gritty of this month's *Sensible World of Soccer* (SWOS) work. "We've gone backwards and forwards with *SWOS* this last month," says Jon, "just doing little irritating things to the code." Oh, yes, I see. So then, in other words, you've swanned-off somewhere and put your feet up, leaving our poor readers with nothing new to, er, read, eh? "No, no — we have done something," he insists, and then spends a moment thinking about it. "Ah, we've put The Season option in," he says, triumphantly. "You see, there are two main sections to *SWOS*. The Career option is a one-player game only, whereas The Season mode can handle up to 64 teams."

"With The Career option you can play up to 20 seasons," Jon continues enthusiastically, "with you acting as the manager. We've tried to put every professional team in the world in, using all the countries' individual leagues and statistics. You start off as manager of one of those teams but you can come in at a higher division if you wish. So, you could start off as Darlington in the lower division if you want, and play through all 20 seasons. But if you want to manage Manchester United, or Liverpool, you'll have, a far, far shorter career — five seasons or so instead of 20.



The Season mode is the most important section of *Sensi World of Soccer*, probably, because it's multiplayer and everything. Up to 64 teams can be controlled by, strangely, up to 64 human players — so an entire season can be played out.



A season isn't only made up from league games, of course — oh, no, you also get the chance to play in the League Cup, the FA Cup, and all the European competitions. Oh, and the opportunity to take on the rest of the world, of course. Hey, look everybody, blow me down if Liverpool didn't beat Southampton! Realistic, eh?

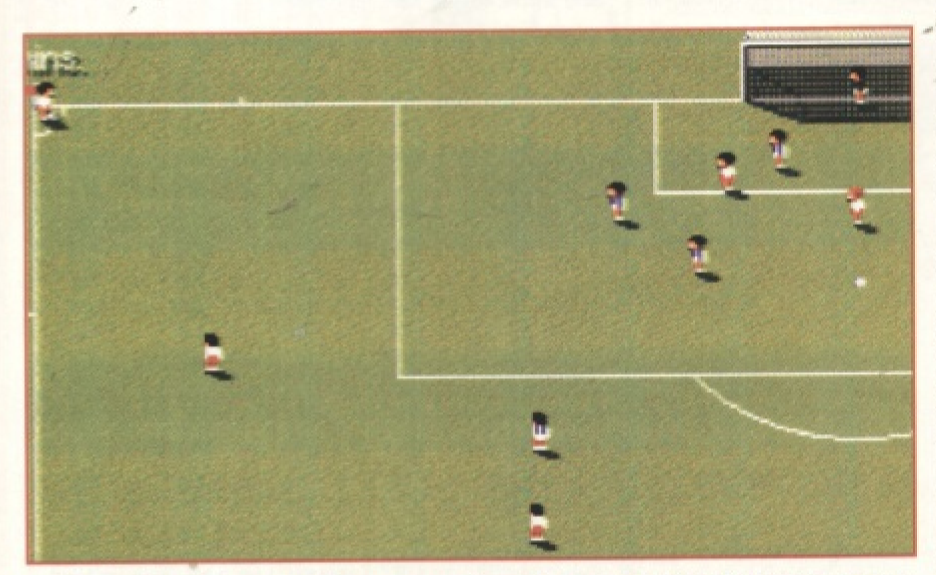
"If you take Bobby Robson's career as an example," says Jon, "he began with Darlington, I think, and then he went on to Ipswich in the mid-Seventies. There he won the FA Cup and the UEFA cup, and finished second in the top league. He had about six good years there, then he managed England for eight years, then PSV Eindhoven, and then FC Porto. If you add up all the honours in his career, he hasn't won that much — but he's done an awful lot. You're going to be able to do all that in *SWOS*." I think what Jon's trying to say, in his own inimitable twisty-turny roundabout fashion, is that you can't join the game straight at the top. If you begin at the bottom and work up you'll live a comparatively rich and fulfiled management life.

But won't it bugger up the game if you're really good at *Sensible Soccer*? "No," Jon insists, "because whether you're the manager of England, or of Swaziland, you've still got to go into competitions like the World Cup, and beat all the opponents to win.

"In contrast, with The Season mode you type your name in and then play an entire season. You play in all the domestic competitions, and Europe, and you can still transfer players. You can either play the entire season out controlling one team, and the computer will control all the other 63, or you can get up to 64 people all playing out a season together (although you'd need a lot of friends, obviously)."

Jon Hare, in a typical pose (something akin to a Cheshire Cat) having picked up an InDin (Industry Dinner, fact fans) award for something-or-other. *Sensi Soccer*, probably. Or it could be *Cannon Fodder*.





Bella Russia, either a real team or one from the most distant figments of Jon Hare's imagination, take a corner against Rio; either a real team of one from the... Yeah, you get the drift. Much like any other *Sensi Soccer* grab you've ever seen, but with interestingly-named international teams.

The Career mode, it seems, is fairly stats-based. While you're playing you can get loads of statistics, such as the top 15 scorers in the competition and the form for each player. While the stats are undoubtedly useful, Jon is at pains to point out that they don't take over the game. "All the tactics and strategies have a lot of bearing on the game," he says, "but the most fundamental point is this: each player has his own personal skills; for heading, shooting, passing etc. Like in Sensi, the better players will run faster and shoot more accurately, but success won't necessarily come from a strong team; you need to be good at the actual game as well."

played Bella Russia against Rio de la Sandes, and we just sat there and watched them play each other. Rio won 2-1, of course, so it's just like *Sensible Soccer*, except that you have got all the extra depth if you want it."

What about money, then? That's always a bone of contention in footy management games — they either give you too much, or it's too fiddly to earn it. "We're considering having a weekly budget for the manager," says Jon, "rather than having a lump sum to start off. The weekly allowance would be calculated mainly from gate receipts, and so the better you play, the more money you get to spend on new players.



Bella have taken an early initiative with a resounding tackle by Ivan Ivanovic (?). Ivan, just like every other player you've seen in this *SWOS* diary, has been recorded in the ref's book. Ivan's not happy either, as you can see from his worried expression.

"We're trying to make it so that the playing bit is the main part, but for the person who wants the depth it's all there. I think we've got the balance right, because there's a hell of a lot of technicalities in there if you want them. For instance, we were sitting there today and we

"With money, we're never going to go into petty details. Tactically, you can change your team around, but your job is more of a coach than a manager. We feel that the way you play is roughly reflected in the gate receipts, but basically the finance is buying and selling players. I don't think that this game suits anything more than that."

Those of you who are less-than-interested in the management aspects of *SWOS* will like this bit. Recently *The One* was treated to an early look at *SWOS*, when Renegade came down for an afternoon. Sadly, I was convinced that the gameplay in *SWOS* is actually better than with *Sensi Soccer 1.1*. However, this apparently isn't the case: "You're imagining things," Jon explains, with a sympathetic tone. "We haven't put anything extra in yet, except for a couple of Mega Drive routines. But even they wouldn't affect the gameplay, really."

This is really annoying, because I was absolutely convinced that the goalies were better, the ball stuck to my foot more, and generally the whole feel was improved. "No, it's all in your mind, I'm afraid," sympathised Jon, and then cruelly added: "You must be a bit of a spaz." Hmmm, I wonder if that was a compliment? Still, at least it looks as though Liverpool will finish higher in the Premier league than Norwich (Jon's favourite team) come the end of the season, so I'll be laughing heartily then.

So anyway, The Season mode's been implemented, some pictures of which you'll find around this page. Has there been anything else worth chatting about? "Certainly — me and Chris flew over to LA to talk to Virgin in the States," Jon reveals, "which was quite a nice little trip." Yes, I'll bet it bloody was. "We went to Disneyland, and the show at the end was spectacular — they set fire to the water and everything. Space Mountain, a kind of roller coaster in space, was very good. It was fairly tame, because it's designed for kids. That's good for me, though, because I don't really like the nasty ones!"



There are stacks of options available to you at the click of a button, but unlike some games the stats are presented in a clear and well laid-out form. Or so says Sensible, anyway.

**Next Month there really will be something interesting. Honest.*



Oh God, I'm fed up with printing pictures of *Sensi Soccer* every month. They all look the blummin' same, and I'm sure you're sick of it too. Right, I'll show those Sensible Boys that they can't mess around with us! Here's a nice picture of Putt Putt the little car, in his Funpack game. Get us some decent piccies for next month, boys, or it'll be ADI Learns French next time.



THE SENSIBLE SOFTWARE FANCY FOOTBALL LEAGUE

Entered the competition? Got your team in front of you? Good — let's catch up on the latest scores as we hand over to our grey-haired and quick-witted correspondent, Lionel Lovely...

Thanks. The atmosphere down here is certainly very tense as the competition enters its second month. There's only one piece of news before we continue: Kurt Cobain (formerly lead singer of Nirvana. And alive) is on loan from The Musician's Union to The Dead XI. Experts expect the move to become permanent after a few matches. Anyway, It's now time to hand over to some bloke who sounds suspiciously like Mr Kipling for the full classified results..."

THE CLASSIFIED RESULTS

GAME 6

Gotham Park Rangers vs. Musician's Union

The two *The One* representatives started off enthusiastically with both men forcing players forward, desperately looking for an early lead. The dream partnership of Batman and Commissioner Gordon used their initiative by shouting threats at Matt's back four in a sad attempt to distract them. Reassuringly, this tactic failed spectacularly as Sting blasted home two goals in the space of a minute to leave bespectacled Simon feeling dazed. However, a grilling at half-time fired up the Rangers and with a lot of luck and a little skill Simon managed to sneak a victory.

Result: 3-2

Scorers: Sting (0-1), Sting (0-2), Batman (1-2), Batman (2-2), Commissioner Gordon (3-2).

GAME 7

Liverpool CJC vs. Famous Addicts

Oh dear. The first goal-less draw — something you wouldn't expect from two Sensible Software representatives. Er, not much else to say, really, because all the spectators fell asleep.

Result: 0-0

Scorers: None, obviously.

GAME 8

Catholic Family vs. Chelsea

An early yellow card for Vito Corleone and the subsequent free-kick looked set to prove disastrous for Dominik. Tom Watson hoofed the ball into the area and in the resulting confusion one Catholic Family player deflected the ball into his own net. This only served to further annoy the Radio Star who once again called upon JFK's unrivalled manoeuvrability to save the day, even if he is quite dead. Two goals later, Dominik was victorious.

Result: 2-0

Scorers: Own Goal (0-1). JFK (1-1), JFK (2-1).

Cautions: Vito Corleone (yellow card).

GAME 9

We Luv U Ingl'nd vs. We Only Sing

With Jon residing in second place after one game, he needed a fairly comprehensive victory to stamp his authority on the League. And unfortunately for Andy, that's exactly what he did. Jon's strikers scored a goal each and the Soup Dragon's goal in the final moments was never anything more than a consolation.

Result: 3-1

Scorers: Sharpe (1-0), Hirst (2-0), Wise (3-0), Soup Dragon (3-1).

WIN £1000 CASH

GAME 10

Dead XI vs. Musician's Union

At the risk of sounding pessimistic, it seems that Old Harry is developing a rather embarrassing talent for letting in goals. No sooner had the whistle been blown to mark the start of his second match, Matt's Peter Gabriel blasted home a stunning volley which heralded the opening of those proverbial floodgates. Sting followed up with a well-worked effort before setting up a nice one-two with Björk a few seconds later. Sting hammered home his second shortly after half-time before Harry decided not to bother attempting to avert the inevitable by scoring a fantastic goal of the 'own' variety.

Result: 0-5

Scorers: Gabriel (0-1), Sting (0-2), Björk (0-3), Sting (0-4), Own Goal (0-5). *Sitting Bull suspended.*

GAME 11

Liverpool CJC vs. The Red Machine

A dull and goal-less first half was followed by an explosive 45 minutes in which a total of five goals were scored. McManaman was the first to hit the back of the net, followed by a fine penalty by Hunt. Chris tried to play for a draw but Rik scored three more, leaving the Sensible representative feeling... well, a tad bemused.

Result: 1-4

Scorers: McManaman (1-0), Hunt (1-1), Hunt (1-2), Dalglish (1-3), Hunt (1-4)

Caution: Lawrenson (yellow card)

GAME 12

Gotham Park Rangers vs. Chelsea

Batman opened the scoring for Simon's boys but his lead was cancelled out by burly Burley within a few seconds. The pattern repeated itself once again as first Commissioner Gordon and then Peacock hammered home shots from well outside the box, keeping both sides level until the very end of the match when Commissioner Gordon ruined things by scoring for the infuriatingly smug Gitfeatures Byron.

Result: 3-2

Scorers: Batman (1-0), Burley (1-1), Gordon (2-1), Peacock (2-2), Gordon (3-2).

GAME 13

We Luv U Ingl'nd vs. Famous Addicts

Both players went hell for leather during the first half. Free kick followed free kick as Jon and Jools hacked each other to pieces. Jools broke the deadlock with a lob into the box which was deflected into the back of the net by his namesake's head. Jon managed to pull one back but it was Jools who scored the winner with just seconds to spare.

Result: 1-2

Scorers: Jools (0-1), Hirst (1-1), Jools (1-2)

GAME 14

Catholic Family vs. Dead XI

Harry was confident he could avoid a five-nil defeat once again. But unfortunately he couldn't and this match was almost identical to his encounter with Matt — right down to the final own goal! It was this result which put Dominik at the top of the league after three games.

Result: 5-0

Scorers: Conlon (1-0), JFK (2-0), JFK (3-0), Nicholas (4-0), Own Goal (5-0).

Sitting Bull still Suspended

GAME 15

The Red Machine vs. We Only Sing

The last game was played by Rik and Andy, with the gloomy Dep Ed. picking up the spoils for the first time. Rik was the first to score but Bungle played out of his paws to keep the ball in play and slide it past the keeper and the post. Soup Dragon maintained the pressure, scoring twice but the victory was marred by Parsley the Lion's dismissal.

Result: 1-3

Scorers: Dalglish (1-0), Bungle (1-1), Soup Dragon (1-2), Soup Dragon (1-3).

Cautions: Parsley the Lion (yellow card), Parsley the Lion (red card).

WHAT DO POINTS MAKE?

Each of your eleven players will gain plus or minus points depending on how their team played, as outlined below:

Goalies: Score -1 point for every goal their team concedes or +5 points for a clean sheet.

Defenders: Score -1 point for every goal their team concedes or +3 points for a clean sheet.

Mid-fielders: Score -1 points for every goal their team concedes and +1 for every goal scored.

Attackers: Score +1 point for every goal their team scores.

Goal-scorers: Score +1 point for every goal they score, with an additional +2 points for every hat-trick.

Yellow Cards: individual players score -1 point if they are shown the yellow card.

Red Cards: individual players score -3 points if they are sent off.

If one of your players is suspended from the league, then he'll score -2 points for every match he misses.

THE TEAMS

So who are the all-important managers then, eh?

Simon Byron
Gotham Park Rangers

Andy Nuttall
We Only Sing When We're Winning

Matt Broughton
The Musician's Union

Harry Attrill
The Dead XI

Jon Hare
We Love U Ingl'nd

Jools
The Famous Addicts

Tom Watson
Chelsea

Chris Chapman
Liverpool CJC

Dominik Diamond
Catholic Family

Rik Henderson
The Red Machine

HOW ARE YOU DOING?

Okay, here are the scores so far. Add up the scores for your players and keep the total number of points you accumulate until next month. Ta-ra!

GOALKEEPERS

Ref; No	player name	points last issue	points this issue	TOTAL
1	The Batcave	-1	-4	-4
12	Moomin Troll	-3	-4	-4
23	Simon Le Bon	-1	+2	+2
34	Saint Peter	-3	-10	-10
45	Nigel Martyn	+5	-3	-3
56	Jim Morrisson	-4	+4	0
67	Dmitri Kharine	-3	-5	-8
78	Bruce Grobbelar	-2	+1	-1
89	Pope John Paul II	-1	+4	+3
100	Ray Clemence	+5	-4	+1

DEFENDERS

Ref; No	player name	points last issue	points this issue	TOTAL
2	The Batmobile	-1	-4	-5
3	Cat Woman	-1	-4	-5
4	The Joker	-1	-4	-5
5	The Riddler	-1	-4	-5
13	Sooty	-3	-4	-7
14	Bagpuss	-3	-4	-7
15	Crystal Tipps	-3	-4	-7
16	Bod	-3	-4	-7
24	Mark King	-1	0	-1
25	Paul McCartney	-2	0	-2
26	John Lennon	-1	0	-1
27	Howard Jones	-1	0	-1
35	Attila the Hun	-3	-10	-13
36	Hadrian	-3	-10	-13
37	Richard the Lionheart	-3	-10	-13
38	Henry V	-3	-10	-13
46	David Bardsley	+3	-3	0
47	Gary Charles	+3	-4	-1
48	Martin Keown	+3	-3	0
49	Andy Sinton	+3	-3	0
57	Keith Richards	-4	+2	-2
58	Ubik	-4	+2	-2
59	Boy George	-4	+2	-2
60	Jimi Hendrix	-4	+2	-2
68	Steve Clark	-3	-5	-8
69	Erland Johnson	-3	-5	-8
70	Jakob Kjeldberg	-3	-5	-8
71	Frank Sinclair	-3	-5	-8
79	Alan Hanson	-2	-1	-3
80	Mark Lawrenson	-2	-2	-4
81	Steve Staunton	-2	-1	-3
82	Rob Jones	-2	-1	-3
90	Michael Corleone	-1	+2	+1
91	Tom Hagen	-1	+2	+1
92	Vito Corleone	-1	-1	-2
93	Sonny Corleone	-1	+2	+1
101	Phil Thompson	+3	-4	-1
102	Steve Nichol	+3	-4	-1
103	Tommy Smith	+3	-4	-1
104	Phil Neal	+3	-4	-1

LAST CHANCE TO ENTER!

To allow overseas readers to enter, we're extending the deadline until June 10th, so if you haven't entered then there's still time. See last month's issue for more details and send your entries to: Fancy Football Tournament, *The One*, 30-32 Farringdon Lane, London EC1R 3AU. If you've already entered, then have another go — just supply the details of your new team on a separate piece of paper, remembering to keep your own copy. The tie-break question is: Explain in 12 words or less why *The One* is the best. Get those entries in!

MIDFIELDERS

Ref; No	player name	points last issue	points this issue	TOTAL
6	Alfred The Butler	+3	+2	+5
7	Two Face	+3	+2	+5
8	The Penguin	+3	+2	+5
17	Bungle	-1	+1	0
18	Baby Clanger	-2	0	-2
19	Parsley The Lion	-2	-4	-6
28	Eddie Van Halen	+1	-4	-3
29	George Michael	0	-4	-4
30	David Bowie	+1	-4	-3
39	Rameses II	-3	-10	-13
40	Sitting Bull	-6	-4	-10
41	Capt. Mainwaring	-3	-10	-13
50	Scooby Doo	+3	+1	+4
51	Denis Wise	+3	+1	+4
52	Geoff Thomas	+3	+1	+4
61	Elizabeth Taylor	-3	+1	+4
62	River Pheonix	-3	+1	+4
63	Bob Marley	-3	+1	+4
72	Eddie Newton	-3	-2	-5
73	Glenn Hoddle	-3	-2	-5
74	Dennis Wise	-3	-2	-5
83	John Barnes	-1	-3	-4
84	Jan Molby	-1	-3	-4
85	Ray Houghton	-1	-3	-4
94	Gerard Conlon	+2	+7	+9
95	Wolfe Tone	+2	+6	+8
96	Torquemada	+2	+6	+8
105	Ron Yates	+3	+1	+4
106	Steve Heighway	+3	+1	+4
107	Graham Souness	+3	+1	+4

ATTACKERS

Ref; No	player name	points last issue	points this issue	TOTAL
9	The Scarecrow	+4	+6	+10
10	Comm. Gordon	+9	+9	+18
11	Batman	+5	+9	+14
20	Mr Ben	+1	+4	+5
21	Soup Dragon	+1	+7	+8
22	Torchy (TBB)	+1	+4	+5
31	Peter Gabriel	+2	+8	+10
32	Bjork	+3	+8	+11
33	Sting	+3	+11	+14
42	Icarus	0	0	0
43	Ned Ludd	0	0	0
44	W.A. Mozart	0	0	0
53	David Hirst	+5	+6	+11
54	Lee Sharpe	+3	+5	+8
55	Nigel Clough	+4	+5	+9
64	Sid Vicious	+1	+2	+3
65	Jools	+2	+4	+6
66	Jamie Blandford	+1	+2	+3
75	Gavin Peacock	0	+4	+4
76	Mark Stein	0	+3	+3
77	Craig Burley	0	+4	+4
86	Peter Beardsley	+1	+1	+1
87	Ian Rush	+2	+1	+3
88	Steve McManaman	+1	+2	+3
97	Charlie Nicholas	+5	+8	+13
98	JFK	+4	+11	+15
99	The Singing Nun	+3	+7	+10
108	Kevin Keegan	+3	+5	+8
109	Kenny Dalglish	+4	+7	+11
110	Roger Hunt	+5	+10	+15

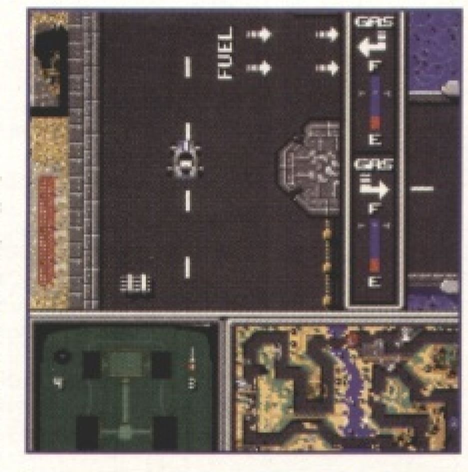
THE LEAGUE AFTER 5 GAMES

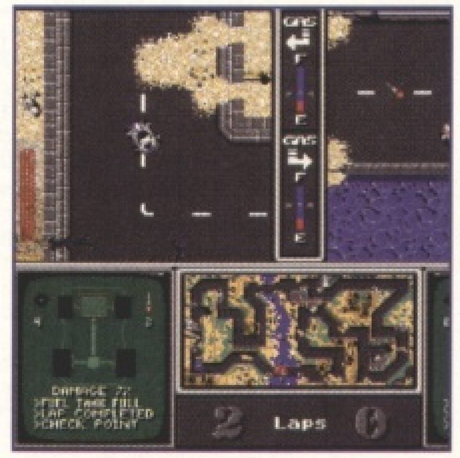
Win = 2 points, Draw = 1 point.

Team	Played	W	D	L	F	A	Pts
Catholic Family	3	3	0	0	10	2	6
Gotham Park Rangers	3	3	0	0	10	5	6
Musician's Union	3	2	0	1	9	4	4
Red Machine	3	2	0	1	8	4	4
We Luv U Ingl'nd	3	2	0	1	7	3	4
Famous Addicts	3	1	1	1	3	5	3
We Only Sing...	3	1	0	2	5	7	2
Liverpool CJC	3	0	1	2	2	6	1
Chelsea	3	0	0	3	3	8	0
Dead XI	3	0	0	3	0	13	0

WOW! This really has been an excellent month for PD. With F1 Licenceware releasing some real corkers, PD has taken a turn for the better. Matt Broughton says goodbye to those Space Invader clone days and reports live from his bedroom.

HIGH OCTANE
17 Bit Software,
Disk 3047





Blimey! Phwoar! Gosh! And many other exclamations! Yes, those of you more familiar with PD Zone may have already guessed that I'm about to go on about a PD game using such phrases as 'little darling' and 'this really shows what you can do when blah, blah, blah.' Well I'm not going to disappoint you because *High Octane* really is quite excellent.

Put simply, it's an overhead-viewed racing game for one or two players. You can play against a CPU driver or a friend, and even watch two CPU drivers race against each other. You control the cars by accelerating and rotating the car, and drop missiles and mines by holding fire with either up, or down.

You get three tracks to choose from, all of which are fairly large and crammed full of nasty speed-sapping obstacles. Broken glass, road blocks, huge cracks in the road, and Steve Iles' hair are just a few of the things likely to get in your way as you speed around the split-screen courses.

The CPU opponents are quite reasonable, because they are quite often as crap as you are, but generally they'll thrash the pants off you until you get used to the layout of the track. The CPU also never uses weapons, but this isn't as much of an advantage as it seems, as you generally only ever see him at the start of each race before he sods off at high speed!

The game is much more rewarding as a two-player game, and really gets quite nasty once you've both collected the extra weapons that appear around the course. There are also a number of 'gas stations' dotted around which repair any damage you car has suffered.

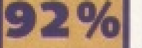
I've already mentioned that the screen is split, but I haven't mentioned the info panel have I? No, didn't think so. Anyway, the bottom of the screen is divided into a number of panels, each full of jolly helpful info such as the cars' status, fuel level and number of missiles and mines left. There's also a map of the entire track complete with moving markers, not to mention text messages informing you of icons collected and general race information as you go.

The intro to *High Octane* also deserves a mention just because it's bloody brilliant (all about this bloke that gets kidnapped by an Abbey Nat cash machine or something) and the graphics, sound and overall presentation are just as excellent.

With three tracks to choose from, you'll never get so good at the that you know exactly what's round the next corner. Couple that with the fact that you've got weapons and you can see why I'm hard pushed to criticise this game in any way!

With little darlings like this, who needs *Overdrive* and *Turbo Trax*? Not me, mate, this'll do for me. Let's Rock. "Come on Nuttall (or Natalie as my spell checker rather amusingly likes to call you), get your motor running you git!"

OVERALL 92%





RELICS OF DELDRONEYE (A1200)
F1 Licenceware,
£6.99

YIKES! This is good! If you're one of those people (©1960 Dennis Nordern) who loves a good old point-'n'-click adventure but gets sick of the huge gaps between Amiga products, then fret no more. Though most people are fairly satisfied at the moment thanks to the likes of *Simon The Sorceror*, *Beneath A Steel Sky*, and *Kings Quest VI*, here comes a low-priced PD game that in my opinion gives just as good value for money as any 'big boy' game.

There is a plot, and though I promise not to bore you silly, I'll just give you a little taster. There's this place called Deldroneye where everything is really great and lovely. Unfortunately, so great and lovely is, er, everything, that technology takes over and goes bananas, leading to a huge war and the end of civilisation.

Right, now chuck the time machine controls forward a few thousand years to find a new generation of Deldronites trying to learn from their ancestors' mistakes, and all being jolly nice to each other in the process.

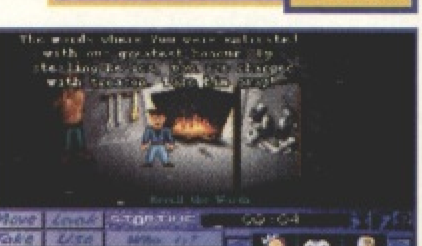
In honesty, none of this is ever really that relevant to your game, and all you need to know is that you're a young lad called Falcon who's just recently been hit over the head and now finds himself in a prison. It's now time for some traditional point-'n'-click japery as you try to find your way out to glory, assisted by the many characters that you'll meet on your way.

The interface is standard stuff, with you pairing verbs and items/characters, and then sitting back as animations show you each outcome. The inventory system works well, and a new feature is a sort of 'conversation recall' where you can look back at any chats you've had and call for name reminders and key points of the conversation. Very nice idea, I thought.

For most of the game you just watch people talk, but at certain points you step in and make decisions on your character's behalf. This is done by selecting one of three icons; positive, neutral or negative. This again is a new way of doing things and sets *Relics of Deldroneye* apart.

What else can I say? The puzzles are well thought out, the animations are speedy, and the presentation is superb (this has, incidentally, been written in AmosPro!). Top stuff. Buyyyyy it!

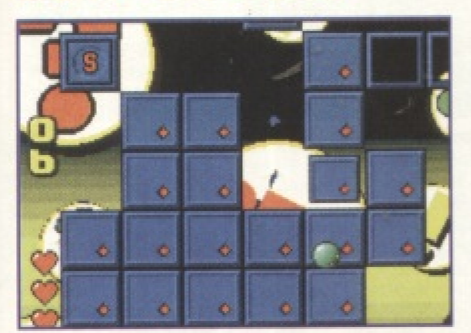
OVERALL 91%

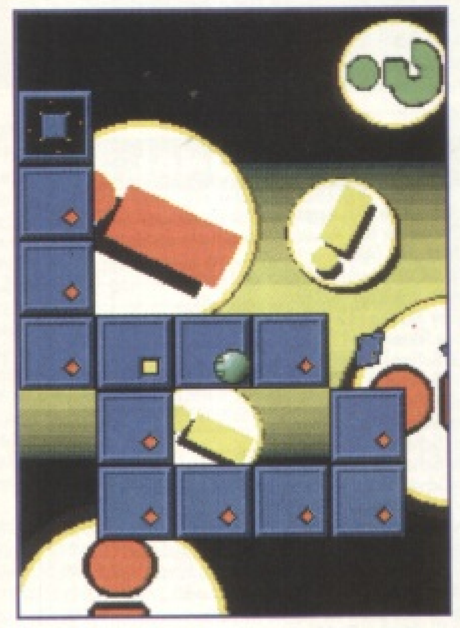






TOUCH 'N' GO
F1 Licenceware, Disk F1019 £3.99





I generally run a mile from puzzle games. This isn't because I dislike them, it's just that after a while they start repeating themselves (if I had a pound for every *Tetris* or *Reversi* clone I've seen...) Anyway, I've picked out this game because even though it's nothing new, it's been put together so well that I wanted to let you know about it (although if you've played the demo then you already will).

Touch 'n' Go isn't a new type of shampoo and conditioner in one, but is in fact a sort of *One Step Beyond/Blob* hybrid. You're a little blob thing (see — told you) who must travel over a pattern of tiles which dissolve a few seconds after contact. You need to get rid of all the tiles on each level, and end up on a specific exit tile. This is all done against the clock so you need to think quickly or you'll find yourself either following tiles as they tumble into infinity, or else you'll end up marooned, with nowhere to go.

Everything's quite simple to begin with — you just need to find a route that takes you over all the visible tiles — but as the levels progress 'special tiles' start to appear.

At first these 'specials' are simple colour-coded time-delay tiles (they'll drop three or four seconds after being touched) allowing you to use them a few times as stepping stones. Later they include such puzzle regulars as teleport pads to 'tile islands', while others will push you in certain directions, blow you away, make you slip, etc. etc. You'll also find entire levels where your controls are reversed — nasty!

Touch 'N' Go features an excellent number of levels and layouts (which, incidentally, you get to see as a bird's eye map at the beginning — without the fish fingers, obviously) and also comes complete with some beautiful graphics and pleasing backgrounds. The game reminds me more of *One Step Beyond* than anything else, and is certainly for those games players who like to have their logic tickled every now and then.

I'm sure that this won't be everyone's cup of tea, but as far as puzzle games go, this has everything you could want. And then some.

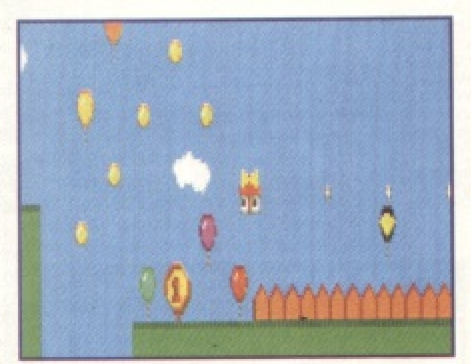
OVERALL 87%

SPLOGGY
J R Evans (Author)

Yes I know it's a 'cute' game. Yes I know it's a game where you have to run and jump around platforms. The thing is, it's fan-tastic fun!

Good old J R Evans (author of tons of other brilliant PD games such as *Beetle*, *Pyramid* and *Blaster*) has once again managed to produce a competent, intelligent, and damned playable game that knocks spots off a fair number of full-priced games, let alone other PD stuff. (When will someone give this talented chap a job?!)

***Sploggy* has a storyline (the normal stuff — you know, happy sploggy families, planets in danger etc.) but that's not really important because all the plot you need to know is that you're a lovely little blob who has to bomb around tons of levels filled with platforms, collecting as many balloons and coins as possible.**





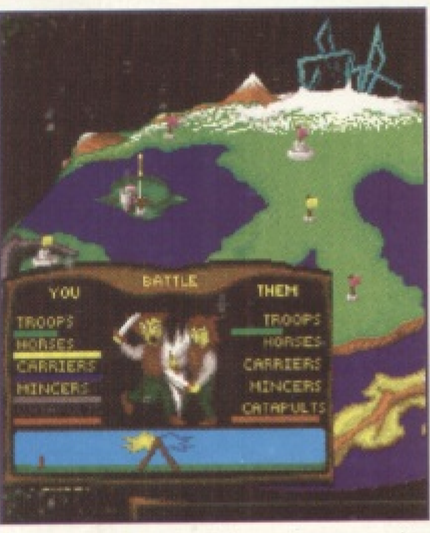
Control of your Splog is fairly simple; just direct with the joystick, jump to, er, jump, and fire to, well... you know. A number of balloons contain special power-ups which award such extra actions as speed, a magnetic head (?) and frenzy (where you just sort of spontaneously combust and shoot tons of bullets everywhere).

A number of weird and wonderful creatures roam around and generally do their best to get in your way, but most can be dispatched with a couple of well aimed bombs, leaving behind an extra lovely diamond just asking to be collected. The landscape itself provides more than a few hazards to pass, but again, with Sploggy's superb jumping abilities, all the nasty spikes, bottomless pits and expanses of water can be negotiated without too much bother. It's all incredibly simple, but it's so smooth and so much fun that it really is a must for anyone who loves a good old-fashioned platform romp, without having to pay £29.99 for the pleasure. Highly recommended.

OVERALL 90%

FORTRESS
F1 Licenceware





I know all about fortresses, I do. It's not because my name actually means 'Fortified Town', but because my sister was a dab hand at making fortresses out of blankets when we were kids. No, honest — if you ever want a semi-permanent 'big tent' in your bedroom, give my sis' a call and she'll do the biz no probs.

Unfortunately, this game calls upon no such skills (which is a shame because she taught me everything she knew about such mighty erections) but is a right corker nonetheless, incorporating elements of *Populous*, *Mega-lo-Mania*, and, er, *Populous 2*. Probably.

Though *Fortress* is nowhere near as complicated as any of the aforementioned games, it is based around the age-old goal of total domination, with you taking the role of one of a number of leaders spread across an overall 'world'. You start with a limited number of troops, horses, fighters and aggressive machinery (more on this in a minute) and must spread your influence (and that is influence, not effluence) across the globe.

You start with only one base, and must gradually take control of enemy buildings by allocating an amount of your resources into attack teams, not forgetting to leave sufficient forces behind to defend your own buildings. Quite often you'll actually 'bump' into enemy forces while on the move, but should you get as far as an actual enemy fortress, you'll go up against their chaps and, hopefully, take over the fortress itself.

The battles are shown as a number of statistics bars, with your troops taking on their troops, your horses taking on their horses, etc. etc. You also have some rather splendid 'grinding machines' which plough through humans like a demented food-mixer , and as the battle progresses an overall status 'flag' moves across the bottom of the screen, showing which of the two armies has the advantage. Should you be successful, everyone drinks tons of beer and that particular fortress then becomes one of your own. When you own more than one fortress you can start to shuffle your resources around, creating impressive defensive and offensive forces as more 'settlers' join your camp.

A number of skill levels offer gradually more impressive opponents to battle against, but at the end of the day, it's all as simple as you'd care for. The graphics are really quite gorgeous, and the sound effects quite charming. I love it!

OVERALL 90%

PD PLACES

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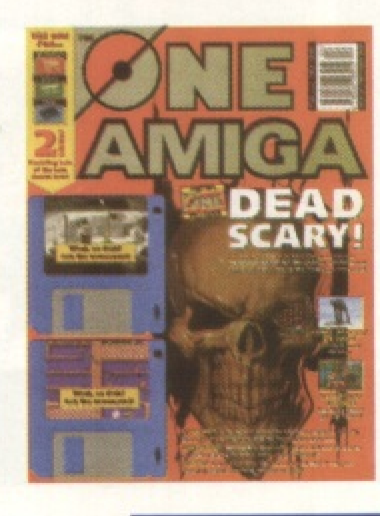
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Whatever the reason, here's your chance to fill those gaping voids in your compendium of excellence. On this page you'll find listed all available issues of The One, stretching back to the dawn of time (well last year, anyway), complete with a summary of their contents. But remember: every issue has actually got loads more stuff in it than we've listed here.

To order, just fill in the coupon below, write out a cheque or Postal Order for the required amount and send it to: The One Back Issues Dept., Tower Publishing, Sovereign Place, Lathkill St., Market Harborough LE16 9EF.

ANUARY 1993
N THE DISKS! *Psycho Santa* — a complete ame specially written for *The One* by ullfrog — along with playable demos of *unship 2000* and *Dalek Attack* plus a preiew of Archer Maclean's Pool!
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LUS! 1993 Previewed! *The One* Awards! tunning Dave Gibbons cover!

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IPPED! Players' guide to *Streetfighter 2, ensible Soccer V1.1, Sabre Team* and *ireforce* plus the on-going *Legend of yrandia* solution!
LUS! Commodore's ex-boss Kelly Sumner nterviewed!

ARCH 1993 SOLD OUT

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IPPED! Complete solutions to *Darkseed, ragon's Lair 3* and *Indy III*, plus the start of uides to *KGB* and *Bill's Tomato Game!*
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EVIEWED! *Goal!, Super Cauldron, Ancient rt of War in the Skies, Legend 2, The Lost ikings* and many more!
IPPED! Players' guide to *Lionheart* and *huck Rock 2* plus the completion of the olutions to *KGB* and *Chaos Engine!*
LUS! Plus we tell you how to get into the oftware industry!

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EVIEWED! *Deep Core, Sim Life, Whale's oyage, Battle Isle '93* and many more!
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PLUS! The CD 32 is unveiled! Arnie's Raw Deal!

SEPTEMBER 1993 SOLD OUT

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ON THE DISKS! Playable demos of *Space Hulk, Alfred Chicken*, and *Burning Rubber*!
WIPPED! *Mortal Kombat, Elfmania, Evolution, Wonder Dog, F1* and many more!
REVIEWED! *Space Hulk, Jurassic Park, Overkill, Micro Machines, Alfred Chicken, Blastar, Disposable Hero, Burning Rubber* and many more!
TIPPED! Complete players' guide to *Diggers, Beastlord, Wibble World Giddy, The Patrician, Goal!*, and more of the *Ishar 2* and *World of Legend* solutions!

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ON THE DISKS! 3 disks again, featuring a playable demo of *Uridium 2, Hero Quest 2*, and *Seek and Destroy*, along with two complete PD Games!
WIPPED! *Body Blows Galactic, Kings Quest VI, Rally, Rise of the Robots, Seventh Sword Of Mendor* and many more!
REVIEWED! *Brutal Sports Football, Cardiaxx, Donk, Frontier:Elite 2, Qwak* and many, many more!
TIPPED! *Hired Guns* (Part 1) *Alfred Chicken* (Part 1) guide to *Space Hulk* (Part 1) *Ishar 2* (Part 3) and many more!
PLUS! The Programmers talk to us! DMA Talk to us. Find out how we make *The One.*

DECEMBER 1993
ON THE DISKS! Playable demos of *Alien Breed 2, Brian the Lion* and *Bob's Bad Day!*
WIPPED! *Heimdall 2, Reunion, Theme Park* and many more!
REVIEWED! *Cyberpunks, F117a Stealth Fighter, Cannon Fodder, Alien Breed 2, Body Blows Galactic, Liberation, Magic Boy, Perihelion The Settlers* and many more!
TIPPED! The end of the *Ishar 2* solution! *Body Blows Galactic, Alien Breed 2* (Part 1) *Space Hulk* (Part 2) MASSIVE *Frontier* players' guide the complete solution to *The Secret of Monkey Island* and many more!
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REVIEWED! *Mortal Kombat, Zool 2, T2, Microcosm, Bubba 'n' Stix* and loads more.
TIPPED! Players' guides to *Body Blows Galactic, Combat Air Patrol, Jurassic Park* and bundles more!
PLUS! The Programmers of *Liberation* speak! Massive preview of the games scheduled for release in 1994.

FEBRUARY 1994
ON THE DISKS! Playable demos of *Beneath a Steel Sky* and *Super Methane Brothers*!
WIPPED! *Skeleton Krew, Zeewolf, Magician's Castle, Out to Lunch, Super Methane Brothers* and *Heimdall 2* Part 2!
REVIEWED! *Cool Spot, Brian the Lion, Seek & Destroy, F1, Castles 2, Simon the Sorceror, Campaign 2* and many more!
TIPPED! *Mortal Kombat*'s finishing moves, the start of complete solutions to *Star Trek* and *Simon the Sorceror*, secret spell recipes for *Wiz 'n' Liz* and many more!
PLUS!Exclusive news about *Rebel Assault* and the *Day of the Tentacle* on CD 32! *The One* Team star in their own crazy computer game — *Snackerama.*

MARCH 1994
ON THE DISKS! Playable demos of *Benefactor, Ork Attack, Pollymorph* and *Championship Manager Italia* plus a complete PD Game *Premier Pics!*
WIPPED! *Bump 'n' Burn, Armour-Geddon 2 Hugo Troll* and *Guardian!*
REVIEWED! *Puggsy, Champ. Manager Italia, Super Methane Brothers, Seek & Destroy, Batman Returns, The Ryder Cup* and tons and tons more!
TIPPED! *Star Trek* (part 2), *The Labyrinth of Time* and *Simon the Sorceror!*
PLUS! Soccer spectacular: Our extensive round-up of soccer games for the Amiga.

APRIL 1994
ON THE DISKS! Playable demos of *Heimdall 2 Bump 'n' Burn* plus two complete PD games *Parattack* and *Cookie*!
WIPPED! *Banshee, Flight of the Amazon Queen, Kult of Speed* and *Club Football — The Manager* !
REVIEWED! *Darkmere, Muzzy, Manchester United Premier League Champions, Mega Motion/Statix, Heimdall 2, Bubble and Squeak, Legacy of Sorasil* and bags more.
TIPPED! *The Settlers, Stardust, Wizkid* and many more!
PLUS! We talk to a Software Pirate!

MAY 1994
ON THE DISKS! 3 disks yet again! Playable demos of *Puggsy, Clockwiser, Mr Nutts* and *Banshee* (A1200 only), plus two complete PD games, *OUCH* and *Smidge*!
WIPPED! *Impossible Mission 2025, Hardcore, Mr Magoo etc. etc.*
REVIEWED! *K 240, Apocalypse, Total Carnage Armour-Geddon 2, Arcade Pool, Stable Master 2 and... oooh loads more!*
TIPPED! *Innocent Until Caught, Campaign 2* and much, much more!
PLUS! The Sensible Soccer Fancy Football League and we preview Beeb 2's new programme with games in it, *The Net.*



Fed up? Bored? No social life? Then fear not, dear reader, for we have the answer to all your problems. It's called The One and it's available without a prescription from most good newsagents. As every discerning Amiga owner knows, The One is Britain's biggest and best Amiga games magazine. Every month The One gives you:

- **The hottest news and the best exclusives - you'll know about it first because we know about it first!**
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Brilliant eh? But because every issue is always jam-packed full of meaty goodness we tend to sell out pretty quickly, so crumbly old slow-coaches may well miss out. We don't want that - and we're sure you don't either - which is why we've come up with a brilliant new subscription offer.

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Simon Byron, The One January 1994.
Overall Score 87%.
Worth £29.99 A1200, £26.99 A500/600.

● **Alien Breed 2**
"Alien Breed 2 truly is one of the best arcade blasters available... terrific fun to play."
Simon Byron, The One December 1993.
Overall Score 91%.
Worth £29.99 A1200, £26.99 A500/600.

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RECOMMENDED

Just one more then. Only one game with the qualifications, grit and determination to get past our rigorous selection procedures. One game with the aptitude, guts and sufficient strength of character to be awarded the coveted golden enamel badge, emblazoned with The One's famous crossed floppy disk and arm-with-a-foaming-pint (rampant) motif, embossed above the legend 'Recommended'. One game with 'the right stuff.' In years to come this game will loll in its favourite arm-chair, droning on and on about how new games 'don't know they're born' and how much tougher things were 'when it were a lad' and made it into Recommended. Sceptical grandchildren will lift their eyes from its dog-eared scrapbook and stare at the enormous beer belly and the thinning white hair and wonder how this game could ever have won such a place in history.

Alfred Chicken

86%

Publisher: Mindscape
Issue Reviewed: October 1993
Memory: 1Mb
Price: £26.99

Although not as good-looking as some of the recent flock of platform games, Alfred scores over many of its rivals by simply being incredibly playable. There are tons of secret rooms and bonuses to find and, generally speaking, you'd be hard pushed to find a better no-nonsense platform romp.



Alien Breed 2

91%

Publisher: Team 17
Issue Reviewed: December 1993
Memory: 1Mb
Price: £26.99

Team 17 return to familiar territory with this, the sequel to the game that first established the company as one of Britain's leading Amiga developers. It's more of the same Gauntlet-esque bug-hunting action basically, but bigger, busier and blastier. Some have complained it's too easy, though...



Battle Isle '93

89%

Publisher: Blue Byte
Issue Reviewed: August 1993
Memory: 1Mb
Price: £29.99

If you liked Battle Isle you'll love this. It's basically more of the same but with an enhanced control interface ripped from Historyline. Once again you have to pit your armies of tanks, troops and spacefighters against the enemy. For those of us who thought we'd never enjoy a strategy game it's a godsend.



Beneath a Steel Sky

93%

Publisher: Virgin Interactive
Issue Reviewed: November 1993
Memory: 1Mb
Price: £29.99

Revolution's latest has been produced in collaboration with comic artist Dave Gibbons, and if ever there was a match made in heaven, then this is it. The result is a stunning graphic adventure which might lack humour compared to Monkey Island — but more than competes in every other department.



Body Blows Galactic

87%

Publisher: Team 17
Issue Reviewed: December 1993
Memory: 1Mb
Price: £26.99

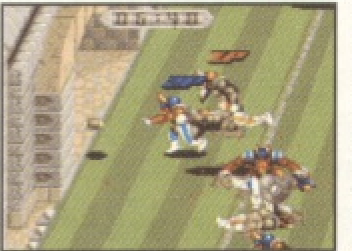
Yet another sequel from Team 17 which does for street fightin' what Alien Breed 2 does for bug huntin'. Body Blows Galactic is the business, boasting much smoother animation — the characters no longer move like the puppets from Thunderbirds — faster action, animated backgrounds and enhanced sound effects.

Brutal Sports Football

88%

Publisher: Millennium
Issue Reviewed: November 1993
Memory: 1Mb
Price: £25.99

It's been a long time since Speedball 2 set the pace in fantasy sports games, and while Brutal Sports Football doesn't quite make the Bitmap game obsolete it's a worthy companion piece. It's extremely violent, with spurts of blood flying everywhere and even the occaisional decapitation. You have been warned...



Bubba 'n' Stix

91%

Publisher: Core Design
Issue Reviewed: January 1993
Memory: 1Mb
Price: £25.99

Another platform game from Core Design? Surely not! We shouldn't moan, though, especially if they're as well designed as Bubba 'n' Stix. Yes, it's a bit short, but it's beautifully programmed, the graphics have a vividness not often seen on the Amiga and there's a brilliant vein of humour running through it all. Fantastic stuff, when all's said and done.



Cannon Fodder

91%

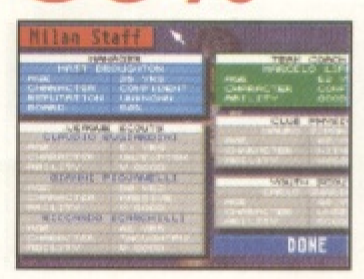
Publisher: Virgin Interactive
Issue Reviewed: December 1993
Memory: 1Mb
Price: £29.99

War, according to the Sensible boys, has never been so much fun, and we have to agree — Cannon Fodder is one of the most enjoyable games we've played in yonks. It may look like a fairly simple run-around and blast affair, but there's a surprising amount of strategy needed if you're to make it through to the end.



Ch'ship Manager Italia

89%

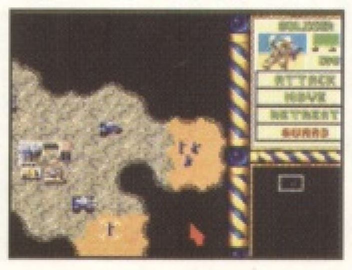


Publisher: Intelek
Issue Reviewed: March 1994
Memory: 1Mb
Price: £17.00

Although the main difference between this and the other Championship Manager games is that you get to take control of clubs with funny names, the reduced price and increased running speed earn this a respectable mark. Novices may have a bit of trouble getting to grips with it but for the rest of us it's fab.

Dune 2

90%

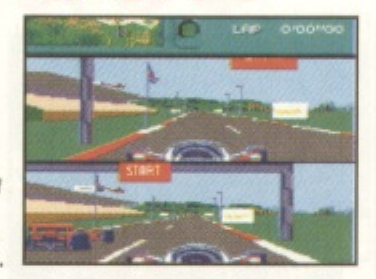


Publisher: Virgin Interactive
Issue Reviewed: July 1993
Memory: 1Mb
Price: £30.99

From Westwood, the people who brought you the highly-regarded Kyrandia, comes this, a very playable and beginner-friendly strategy game in the Sim City mould. Harvest spice, fight rival houses, become ruler of Arrakis and have fun. This is good stuff for strategy buff and novice alike.

F1

90%

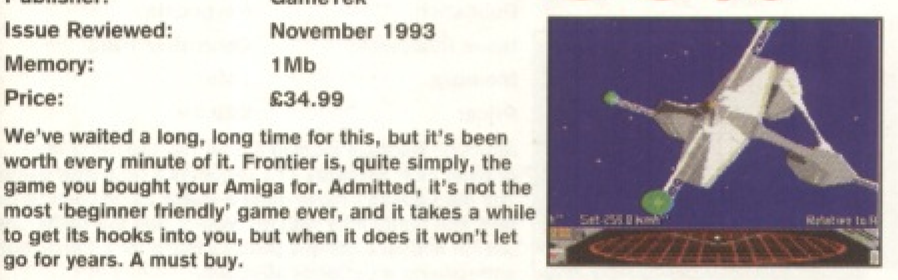


Publisher: Domark
Issue Reviewed: February 1994
Memory: 1Mb
Price: £25.99

From the French geezers who brought you Vroom comes this, the official F1 licence. To be honest it's basically Vroom all over again but slightly faster, (as if it needed to be!) and with a superb two-player mode. Although not realistic enough to satisfy a true F1 buff, it offers incredible thrills and spills to the arcade lover.

Frontier: Elite 2

96%

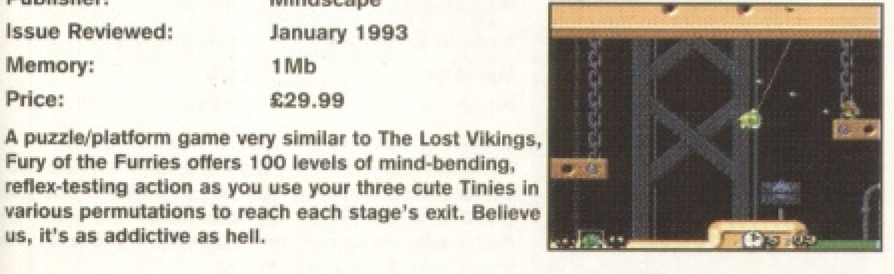


Publisher: GameTek
Issue Reviewed: November 1993
Memory: 1Mb
Price: £34.99

We've waited a long, long time for this, but it's been worth every minute of it. Frontier is, quite simply, the game you bought your Amiga for. Admitted, it's not the most 'beginner friendly' game ever, and it takes a while to get its hooks into you, but when it does it won't let go for years. A must buy.

Fury of the Furries

90%



Publisher: Mindscape
Issue Reviewed: January 1993
Memory: 1Mb
Price: £29.99

A puzzle/platform game very similar to The Lost Vikings, Fury of the Furries offers 100 levels of mind-bending, reflex-testing action as you use your three cute Tinies in various permutations to reach each stage's exit. Believe us, it's as addictive as hell.

Genesia

88%



Publisher: Mindscape
Issue Reviewed: January 1993
Memory: 1Mb
Price: £29.99

This is a huge 'society building' game very similar to The Settlers. Starting off with a tiny tribe of people, you must use their various skills to build a thriving civilisation. It's not as easy to get into as The Settlers, but offers greater rewards for those who persevere.

Gunship 2000

90%

Publisher: MicroProse
Issue Reviewed: July 1993
Memory: 1Mb
Price: £34.99

Have we had to wait for this one! Don't worry, though, it's been worth it. Once again the 'Prose people have come up trumps with what is undoubtedly THE helicopter sim on the Amiga. Super-fast contoured landscapes, wingmen, oodles of firepower and long-term challenge make this a delight to play.

Heimdall 2

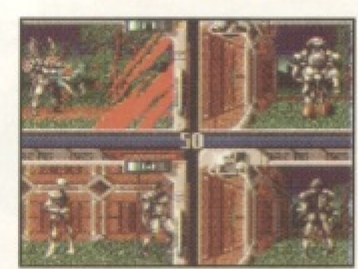
90%

Publisher: Core Design
Issue Reviewed: April1994
Memory: 1Mb
Price: £34.99

Heimdall 2 is without a doubt, the best of its kind. It's got just the right balance between action, adventure and puzzle solving with a smattering of humour in all the right places. Blood, runes, orcs and great dollops of magic will keep you on Loki's trail, in the company of a fetching Valkyrie saucily-named Ursha.

Hired Guns

91%



Publisher: Psygnosis
Issue Reviewed: September 1993
Memory: 1Mb
Price: £29.99

You may not think you like RPGs but if so then you probably haven't played Hired Guns — it truly is an RPG for everyone. Using a Dungeon Master-style control system you must guide four futuristic mercenaries around complexes blasting all and sundry and solving puzzles. Violent and fun

Jurassic Park

89%

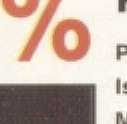


Publisher: Ocean
Issue Reviewed: October 1993
Memory: 1Mb
Price: £26.99

An Ocean film conversion with not a platform in sight? Shurely shome mishtake? Nope — taking a pinch of The Chaos Engine and mixing it with a couple of spoonfuls of Legends Of Valour, JP turns out to be a game worthy of the licence, with arcade action a-plenty. Deserves to be a smash.

K240

90%

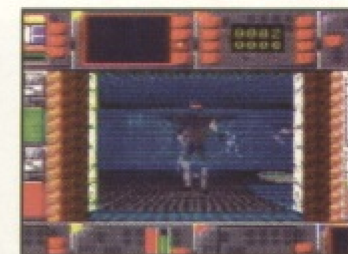


Publisher: Gremlin
Issue Reviewed: May 1994
Memory: 1Mb
Price: £29.99

The best strategy game since Dune 2, K240 is a bit like Populous with asteroids. From your base-asteroid it's up to you to discover more, colonise 'em, exploit 'em, and defend everything you've got against aliens in a race for galactic domination. Build fleets, blast aliens, mine stuff. The gameplay is brilliant and we love it.

Liberation: Captive 2

94%



Publisher: Mindscape
Issue Reviewed: December 1993
Memory: 2Mb (CD32/A1200 only)
Price: £34.99

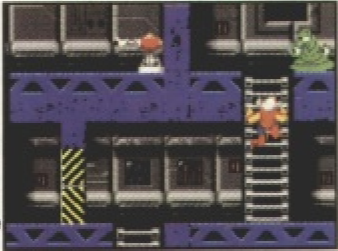
Yes! Here it is — the first CD32 game to Recommended And deservedly so — Liberation is a brilliant, atmospheric RPG with one of the sexiest intros you're ever likely to see. Really shows off Commodore's capabilities to the full.



RECOMMENDED

The Lost Vikings

90%

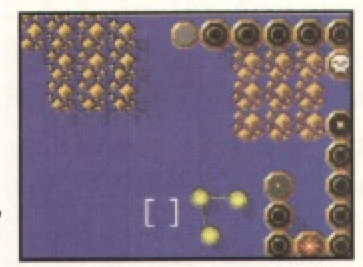


Publisher: Interplay
Issue Reviewed: June 1993
Memory: 1Mb
Price: £25.99

The Lost Vikings is an arcade adventure. You have three characters under your control, each of which has different abilities, and you have to use them in the right order to solve the puzzles. And we reckon it's one of the best of last year's releases.

Mega Motion

86%

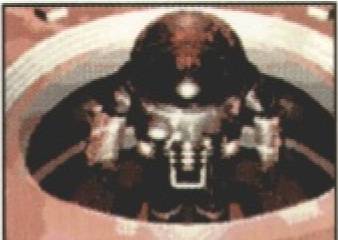


Publisher: Black Legend
Issue Reviewed: April 1994
Memory: 512K
Price: £19.99

One of the most rewarding and brain-teasing games we've played for ages. The concept is simple and the animation fab. It reminds us a bit of Boulderdash but it's not derivative. Only available as part of a two-pack, the other game being Statix which we rate at 84% and just misses its own entry. Stonkingly good value.

Microcosm

86%

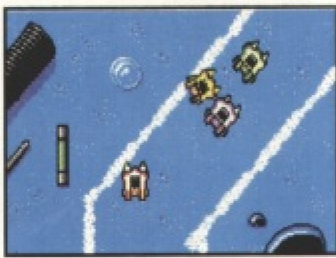


Publisher: Psygnosis
Issue Reviewed: January 1993
Memory: 2Mb (CD32 only)
Price: £TBA

Okay, so basically it's little more than a basic 3D shoot-'em-up in the Space Harrier mould, but as far as 3D shoot-'em-ups go it's just about the best-looking one you could possibly imagine. And it plays pretty well too, although the joypad doesn't half make your thumb sore. All it really lacks is variety. Ah well

Micro Machines

89%



Publisher: Codemasters
Issue Reviewed: October 1993
Memory: 1Mb
Price: £25.99

No-one guessed that the Codies would beat Team 17 in the top-down racer Grand Prix but by golly they have! Although Micro Machines isn't quite as groovy in one-player mode as Overdrive, it compensates for this by having the best two-player action you're every likely to see. It's got to be played to be believed.

Mortal Kombat

89%

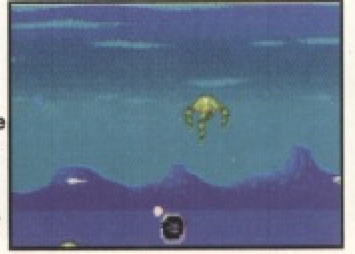


Publisher: Virgin Interactive
Issue Reviewed: January 1993
Memory: 1Mb
Price: £34.99

Top marks to Virgin and Probe Software for coming up with arguably the most accurate coin-op conversion seen in a long time. Everything from the arcade original is here - the graphics, the sound and, most importantly, the gameplay ('the gore' surely? — Ed). Could rank as the best beat-'em-up on the Amiga..

Overkill

89%

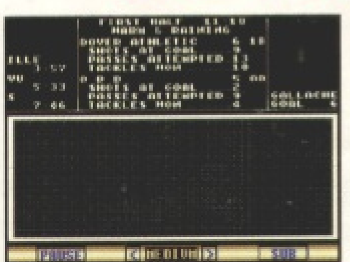


Publisher: Mindscape
Issue Reviewed: October 1993
Memory: 2Mb (A1200 only)
Price: £25.99

An A1200-only game which actually makes use of all the 32 bits, Overkill is the most intense blaster you're ever likely to come across. It's basically Defender with a few gameplay tweaks, so for shoot-'em-up purists it's the equivalent of heaven. May be a bit short for some, though.

Premier Manager 2

90%



Publisher: Gremlin
Issue Reviewed: September 1993
Memory: 1Mb
Price: £25.99

It's not every day you hear us raving about a football management sim, so when we do you can bet it will be pretty special — as Premier Manager 2 is! It's full of features and options, yet still marvellously easy to get into and play. If you fancy taking your team to the top of the league then here's where to come

Puggsy

90%



Publisher: Psygnosis
Issue Reviewed: March 1994
Memory: 1Mb
Price: £34.99

On the surface, Puggsy looks like a slow platformer with not much going on, but if you spend a few minutes learning the game mechanics and experimenting with the Total Object Interaction, then you'll discover a beautifully animated arcade adventure with fantastic graphics and sound.

Qwak

88%

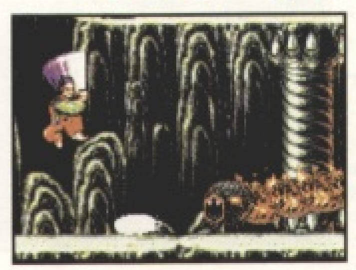


Publisher: Team 17
Issue Reviewed: November 1993
Memory: 1Mb
Price: £12.99

Qwak may be 'just' a budget title but it's completely brilliant which is why it's found a home here amongst the Recommendeds. It's a one- or two-player Bubble Bobble-style game, with the aim being simply to amass points on your platform-filled odyssey through the kingdom of cuteness. Simply marvellous.

Second Samurai

87%



Publisher: Psygnosis
Issue Reviewed: December 1993
Memory: 1Mb
Price: £29.99

Although perhaps looking a little too similar to the original First Samurai, this sequel is a far better game. The hero doesn't move quite a fluidly as he used to but he's still pretty nifty with his sword, and the tighter level design and less oblique puzzles make for a much more entertaining experience all round.

The Settlers

90%



Publisher: Blue Byte
Issue Reviewed: December 1993
Memory: 1Mb
Price: £34.99

Imagine Little Computer People cross-bred with Populous and you'll have a good idea as to what The Settlers looks and plays like. It's your typical God game (build an empire, keep your folks happy and quash any rivals) spruced up with some super-cute animations on your subjects. Very user-friendly

Skidmarks

88%



Publisher: Acid Software
Issue Reviewed: January 1993
Memory: 512K
Price: £25.99

If you have fond memories of Super Off-Road then prepare to have them rekindled with this, a superb racer viewed from a similar 'isometric' perspective. Although a bit of a duffer when played alone — the computer cars are crap to say the least — it's brilliant in two-player mode.



Simon the Sorcerer

89%

Publisher:	AdventureSoft
Issue Reviewed:	February 1994
Memory:	1Mb
Price:	£34.99



Brits AdventureSoft take on the American might of LucasArts and Sierra with this humourous graphic adventure. Obviously intended to be a Monkey Island 2 beater, it comes close to succeeding. However the interface doesn't quite surpass Lucas Arts' and the puzzles are tough — but don't let that put you off.

Syndicate

88%

Publisher:	Electronic Arts
Issue Reviewed:	July 1993
Memory:	1Mb
Price:	£26.99

Cross Bladerunner with a Sam Peckinpah movie and what do you get? Syndicate. From Bullfrog, this isn't perhaps quite in the same league as Populous 2 or Powermonger but it's damn fine all the same, especially if you like your computer game violent gory and realistic. Dead smart.

Soccer Kid

93%

Publisher:	Krisalis
Issue Reviewed:	September 1993
Memory:	1Mb
Price:	£26.99



Well, well, well. Just four months after we screamed that Superfrog was the best Amiga platform game ever, along comes Soccer Kid and we have to change our tune. It's nothing short of brilliant — gorgeous to look at, sweet on the ears, and boasting some of the slickest gameplay we've seen in a long time. Buy it!

Uridium 2

91%

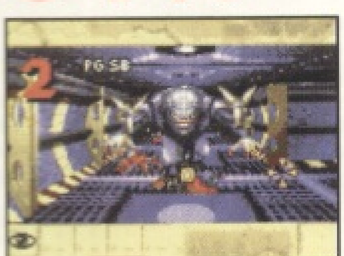
Publisher:	Renegade
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£26.99

The C64 classic comes to the Amiga in style, souped-up beyond belief with 32-colour graphics, 50-frames-per-second action, multi-way scrolling, power-ups and all the other good things you've come to expect from a 90's shoot-'em-up. It's very tough, but for die-hard blasting fans it's a dream come true.

Space Hulk

91%

Publisher:	Electronic Arts
Issue Reviewed:	October 1993
Memory:	1Mb
Price:	£31.99

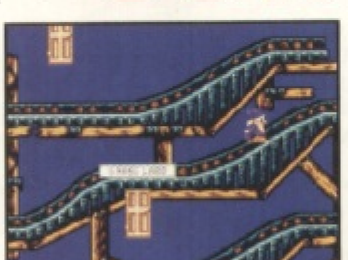


At last — a conversion of a boardgame that doesn't simply recreate the board in DPaint! Instead, Space Hulk takes all the best bits from the original game and bungs in a whole load of extra computer effects to create one of the most atmospheric strategic-blasters we've seen in ages. Completely ace.

Wiz 'n' Liz

86%

Publisher:	Psygnosis
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£26.99



Originally a Mega Drive game, this cutesy race-'n'-collect-'em-up is perhaps a little too simplistic to be worth buying if you're going to be playing it alone — you're likely to get bored of it long before the end ever comes into sight — but it's great value if you've got a friend who can join in the fun.

Stardust

91%

Publisher:	Bloodhouse
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£16.99

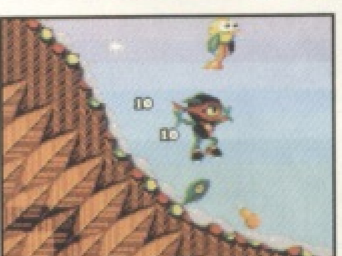


An unbelievable bargain at the price, Stardust is the ultimate Asteroids clone. The graphics have to be seen to be believed and it plays as well — maybe even better — than it looks. Along with the stunning 3D sub-game breaking up the rock bustin' between levels, this is a feast you just have to treat yourself to.

Zool 2

90%

Publisher:	Gremlin
Issue Reviewed:	January 1993
Memory:	1Mb
Price:	£26.99



Yet another sequel wangles its way into these Recommended pages. Despite being more of the same, this is far superior to the original — Zool now has much more character, is much better animated and is a lot more enjoyable and less frustrating to control. You can even play as Zooz, Zool's girlfriend!

COMPETITION

Yes! It's the quiz of the month! If you fancy your chances of winning one of ten fab-tastic software prizes then you've come to the right place. Just answer the following questions...

(1) How many of the Recommended games have scored 85% or over?
(2) How many times does the word 'Git' appear in these Recommended pages?
(3) How many of the Recommended games are rated 94%?

Answers on a postcard or back of a sealed envelope by June 28th to the following address: All-new Recommended Compo 4, THE ONE, 30-32 Farringdon Lane, London EC1R 3AU. The first ten entries drawn from the hat after the closing date win!

RECOMMENDED



THE ALTERNATIVE EUROPEAN COMPUTER TRADE SHOW REPORT.

By Matt Broughton.

SUNDAY 10th April — DAY ONE

7:30 (Alarm goes off) "Sod off." I say. "It's Sunday."

7:50 (Snooze alarm goes off) "Oh crap." I say. "It's ECTS!"

9:30 Get to Business Design Centre in Islington wearing a left-over suit from my days as a salesman. Bump into hundreds of people I know who don't recognise me because they're not used to seeing yours truly in anything other than T-shirt and jeans. Even Simon ignores me. After prodding a few industry mates, I get a patronising "Oh, Matt, don't you look smart!" that will no doubt hound me for the next three days. Simon bloody Byron and his 'great' ideas. "I want us to look smart this year," he said, "it'll be good for The One's image." Yeah, sure. I wonder how concerned about our image he'll be when he's getting smashed out of his face and drooling down himself at the bar.

10:00 - 13:00 Select any of the following sentences and put them in a random order to get a realistic idea of what it's like at the ECTS:
1. Hello, who are you? (Normally accompanied by much semi-casual 'trying to read name tags without being too obvious'. End result — everyone thinks you're a hunchback).
2. Hello lady, who are you? Oh, and you always sounded so attractive on the phone. (Known as the 'Wasted flirt' manoeuvre).
3. Hello, have you got any products that we haven't already known about for the last seventeen months? No? Oh, there's a shock.
4. Hello, what's that, then? Can we have the cover disk? (Commonly referred to as 'The Andy Nuttall subtle approach').
5. Hello, I'm bored with this already. Shall we get plastered at the bar on your expenses. (Known simply as 'Simon Byron').

13:00 - 14:30 Get plastered at bar on someone else's expenses. (Fan-tastic!). 14:30 does not mark an end to lunch — they simply stop selling dodgy ham sandwiches for £50 a throw at this point — the bar stays open all day long. Today's luncheon highlights include Simon 'impressing' two young ladies from Future Publishing by being 'very silly indeed', and an emotional reunion with some fat bloke called Gary Whitta. Or something.

15:00 Bump into that hippy chick Carol from Empire and grab a cover demo of Empire Soccer for the July issue. Hurrah!

15:30 - 18:00 The same as before, with periodic visits to the System Three stand to gawp at page three models. This is also a time traditionally spent trying to blag tickets to as many parties as possible. I stay very close to Simon, who is acknowledged to be best at this.

18:00 Damn! There are no parties tonight. Fortunately everyone scrambles to The Slug and Lettuce, where alcohol is readily available. Although Gremlin avoided ECTS itself, they kindly agree to come down the pub and even more kindly to finance our drinking habits all night long. I love Zool. No, really... you're my best mate, you are.

20:00 As the lager courses through our veins, we loosen up a bit and agree to a joint venture with Gremlin and sister publication PC Review. This involves answering a set of important questions on moral and ethical issues such as, "So who do you fancy, then?", "What's the most embarrassing thing you've done?" etc. etc. Cilla Black would have a field day if she caught whiff of some of this stuff.

22:30 Everyone realises they've got another two days of this and bugger off home in cabs. I'm too, er... happy, to know what's going on, and have to sit through all twenty two stops on the District Line. Tower Hill... Upney... Dagenham Heathway... Hornchurch... oh God, wake me up when we're home...

MONDAY 11th April — DAY TWO

12:00 Bit of a late start this morning due to delivery of new 'space desks' at the office — we all get a bit excited and have to pop in and run around in our underwear for a while. Feel a bit of a berk as I forgot that Simon told me I didn't have to wear my suit today (wonder how I forgot that? And how did that turnip get into my bedroom?). Grab a cab back to the splendour of ECTS just in time to...

13:00 Get plastered at the bar on someone else's expenses. God I love being this alive.

14:00 Bump into our mates from Millennium and sort out the review of Pinkie for our next issue. Hurrah!

15:00 Trundle down to see our mates at Software Business who have made the excellent decision to rent out entire bar for the day and lay on free beer, food etc! I love Club Football. No, really... you're my best mate, you are. Me and Simon have such a great time that when it comes to go to our next appointment, we send Andy instead. Brilliant! Of course, we have a beer in Andy's honour. Well a couple, actually. Oh yes, and some king prawns (which is quite apt when you think about Andy, really).

15:30 Clinch the EXCLUSIVE cover demo of Club Football for July disks. Hurrah!

16:30 Slink back to ECTS and spend afternoon trying not to giggle whenever Andy asks how our appointment was. A quick stop at the System 'arooga!' Three stand which has, for some strange reason, become a sort of male meeting place. Learn from a passing colleague that there are tickets available for one of our competitor's parties. You know us — always love a challenge.

18:00 MAYDAY! MAYDAY! A major 'not getting into the party' situation occurs! Yep, ye olde competitor smelt me coming a mile away (could be the suit?) and is enjoying making me look silly at door, when *PC Review*'s Christina Erskine rushes to my aid. A bit of heavy negotiating later and I'm in. Spend the next half-hour gloating and walking past guy at the door drinking large barrels of HIS beer. For FREE! Ah ha ha...

21:00 Only three hours into the drinking and things are already livening-up. The guy throwing the party (who I'm still busy gloating at) certainly knows how to entertain his guests, and has provided a 'Bucking Bronco' machine surrounded by beer-proof inflatable cushions. No-one wants to know about it when they first come in but a few sherberts later you can't keep 'em off it. Simon "power thighs" Byron leads *The One* team, while Martyn 'large and ungainly' Brown does his best for the Team 17 stable. Oh dear, I think we'd best return later...

21:30 The party has a roulette table and everyone gets £100 of pretend money to squander. I'm a bit of a weed at gambling and spend about an hour winning and losing in dribs and drabs. At one point I'm 'lucky' enough to be next to Dexter 'apples and pears, who wants it, then geeza' Fletcher, who breaks the world record for talking non-stop without drawing breath. In a moment of madness I risk everything on black (because that's what Wesley Snipes told me to do). It comes up, not surprisingly, red. There's a lesson there, kids.

22:30 Back at the Bucking Bronco, Simon and Martyn have completely taken over. The lack of competition is explained by the fact that one of the advertising girls from *CU Amiga* nearly had her head taken off, accompanied by an impressive 'thud', which scared any would-be cowboys right out of it. Steve 'The Man From Zool' McKevitt does his bit, spending ten minutes showing exactly how hard it is to get onto the thing, let alone stay on it when it starts spinning round like a big, er... spinny thing.

23:30 Oh dear, it's all gone horribly wrong. I meant to be home by now, snuggled up in bed with a hot mug of cocoa and a good book. Instead I find myself in the bar of the Holiday Inn, with a pint of something strangely familiar before me. The hotel staff seem none too impressed but that's what you get when tons of 'computer games' people stay in the same hotel. Everything hereafter is a bit vague, but I remember carrying David Upchurch around (not easy, I can tell you) and having a 'blowing raspberries' competition with Martyn Brown. The best bit was when Mr Upchurch started 'removing' bottles from the bar. Or was it when Simon got caught putting them back again? (Something to do with drunken horde screaming "Do it now, Simon!" possibly. Do trains still run from Liverpool Street after 1:00am?

TUESDAY 12th April — DAY THREE

Stay in bed.

Can't wait 'till next September, then we can do it all again! Next month we'll be dissecting our livers and trying to remain cheerful.




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